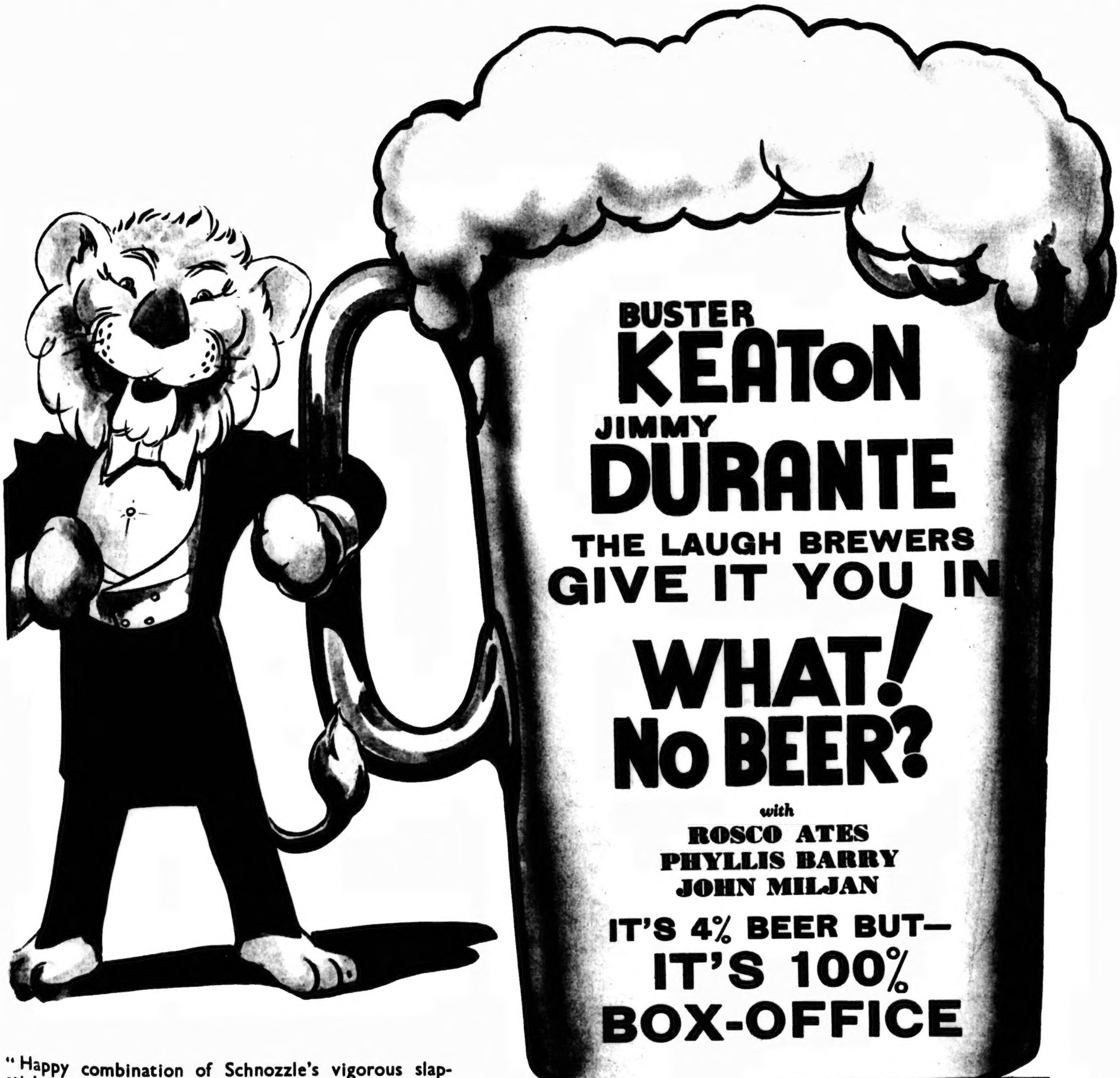
Kine WEEKLY

The Story of the C.E.A. Year

See page 5

ALL THE BEST!


BUSTER
KEATON
JIMMY
DURANTE
THE LAUGH BREWERS
GIVE IT YOU IN
WHAT! No BEER?
with
ROSCO ATES
PHYLLIS BARRY
JOHN MILJAN
IT'S 4% BEER BUT—
IT'S 100%
BOX-OFFICE

"Happy combination of Schnozzle's vigorous slapstick methods with more subtle humour of Buster. Great Stellar pull and safe booking for any hall."

Daily Film Renter.

"Well-sustained measure of ready laughter, directed with precision and portrayed with vigour by well-chosen cast. Very good popular entertainment."

Cinema.

METRO-GOLDWYN-MAYER

Brewers of Quality!

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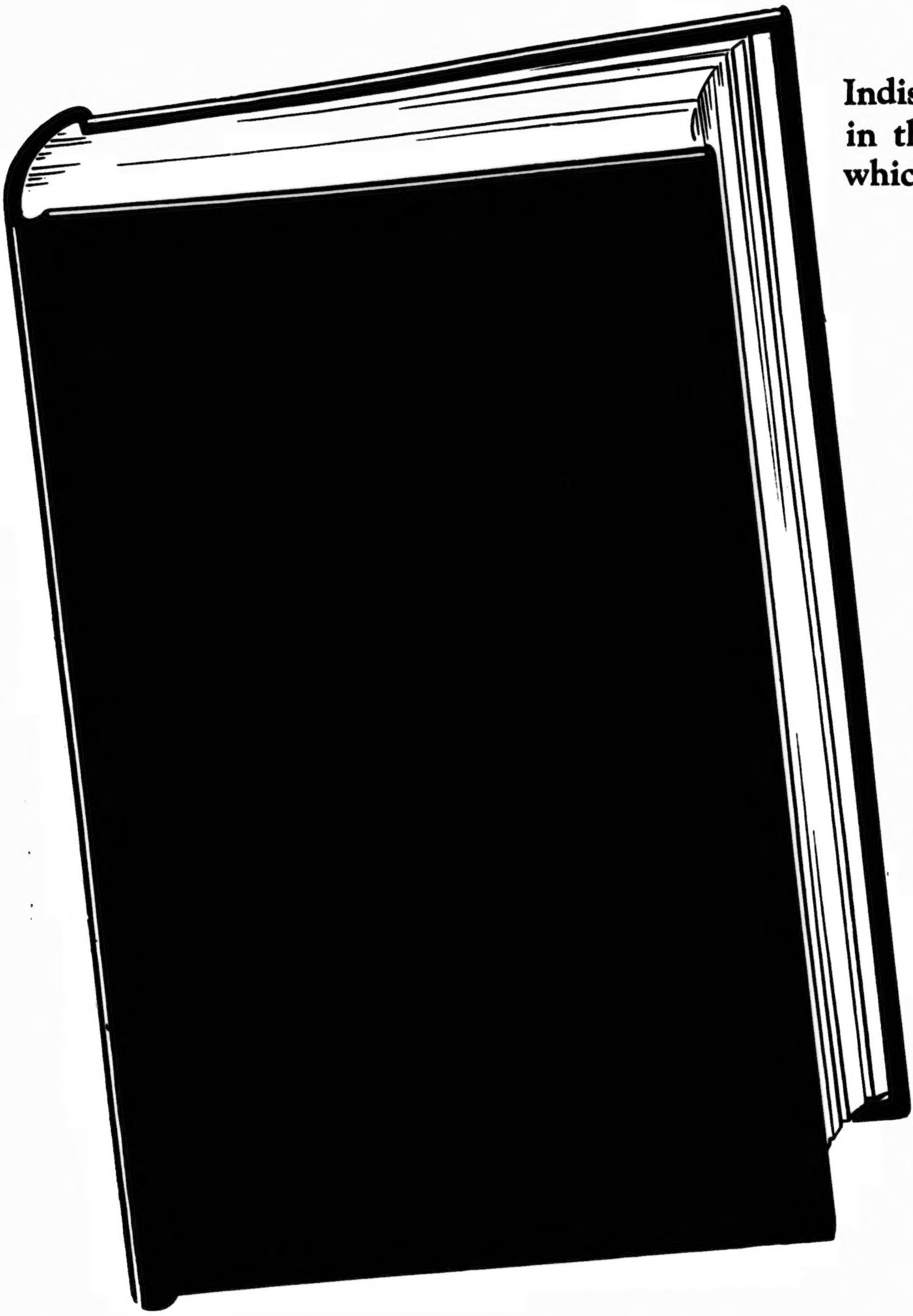
Nearly 600 pages of vital information



Indispensable to everyone in the Industry, no matter which sphere of it.

Read this criticism:

- **THE simplest way to review the Kine *Year Book*, 1933, would be to answer the question: "Is it as good as the previous numbers?" The answer is "Even better." This is the twentieth year since this volume made its initial appearance.**

- **Mr. Rayment's comments on showmanship and on British production come at a most opportune time.**

  An excellent beginning this to a book in which each chapter is written by a specialist who knows his job.

- **Distinctions in such an important compilation as the *Kine. Year Book* are invidious, nevertheless I specially commend the Equipment and Technical Section. It has been compiled by A. Leslie Carter, the assistant editor of the *Kine.*, and is lucid, comprehensive and authoritative. These fact-packed chapters not only review the progress in equipment and technique during 1932, but deal with every problem that confronts the modern exhibitor.**

- **This section concludes with a mass of figures, alas, most puzzling to me, but they must be a boon to kinematograph technicians. To find at a glance the various low intensities of a Mirror Carbon or the co-efficient of sound absorption of "1-in. hairfelt" and "audience, per person." savours of the miraculous.**

- **Finally, the Kinema Directory, though composed of statistics, is a fascinating study to anybody interested in the Industry. Every hall of every theatre circuit is given, and the student could write an interesting story of the kinema based on the data. He could explain why Abercarn, with its 20,000 population, has one hall, "one show nightly, two on Saturdays, 4d. to 6d.," while Altrincham, population 21,356, has five theatres.**

  Indeed, this directory marks the map of the British Isles with more information than can be found in most books on the history, geography, and the industrial welfare of our country.

- **I cannot pretend to have done anything like justice in the space at my disposal to the twentieth issue of the *Kinematograph Year Book*. An editor and publishers who can give us such a volume confer a blessing on the Industry. For the modern library and the efficient office of any exhibitor and renter it is an indispensable desk-mate.**

Extracts from a review by
Maurice Cowan.

NOW READY and being distributed.
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but still the same price **10/-** *(To Subscribers to The Kinematograph Weekly,* **Price 5s.**

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B. K. S.
ANNUAL
MEETING
Page 42

Kinematograph WEEKLY

No. 1351 Thursday, March 9, 1933 Vol. 193

FILMS
CHILDREN
LIKE.
Page 25

FILM CENSOR VINDICATES BOARD'S POLICY

Consultative Committee an Asset

BIG DROP IN FOOTAGE SUBMITTED

Poster Difficulty Solved

ON Tuesday the annual report of the British Board of Film Censors was issued, and due chiefly to the reduction of the output from American studios during the first ten months of 1932, records the fact that the footage submitted is the smallest since the inception of the Board in 1912.

The total amount of film viewed and certificated during 1932 was 5,424,916 ft., embracing 1,862 subjects, of which particulars are given in the following table:—

Class of Film.	"U" Certificate.	"A" Certificate.
Short dramas and comedies—		
silent	2	1
auditory	724	42
Feature films—silent	3	4
auditory	279	360
Interest films, including scenic, industrial, natural history and cartoons—		
silent	8	0
auditory	438	1

The result is that the total figure shows a drop of 160,990 ft. as compared with the previous year. On the other hand, a larger number of films has been produced at home to meet the Quota requirements.

Objections

In addition to the above certificated films, 22 subjects, amounting to 88,560 ft., have been rejected by the president. There are also a further 15 films which are still outstanding and under the consideration of the publishers. In many cases, drastic eliminations or amendments will have to be made before these films are considered suitable for exhibition in this country.

Exceptions

Exception has been taken by the examiners to 382 films. Although this is the highest number on record, it is not due to any deterioration in the character of the films submitted.

In some cases, drastic eliminations have been required, and in other cases scenes have been re-taken at the studios to meet the Board's objections.

It is gratifying to be able to state quite definitely that the Trade has in an overwhelming number of instances agreed with the Board that the alterations and eliminations demanded were necessary and just, and that the deletion of the objectionable scenes have considerably improved many films.

Rejections

As stated above, 22 films have been totally rejected by the President, being in his opinion unsuitable for public exhibition in this country. This compares very favourably with last year's figures. The reasons for these rejections are as follows:—

1. Comic and irreverent treatment of religious subjects.
2. Habitual and vicious immorality.
3. Unacceptable vulgarity.
4. Unpleasant details of medical operations, and reflections on the Medical profession.
5. Collusive divorce.
6. Revolting monstrosities.
7. Sordid and brutal themes coming within the ambit of the President's letter to the Trade on January 1, 1931.
8. Intimate scenes of childbirth, etc.

Safety First

It is gratifying to be able to report a steady increase in the number of scenarios, etc., intended for film production, which have been submitted to the Board for its observations prior to the commencement of work in the studios. In no single instance has there been any difficulty in making such small deletions as were found necessary when viewing the completed film. As one may assume that the cost of any alteration to a completed film is a matter of some, and, in many cases, considerable expense, it is obviously a wise precaution on the part of producers to submit their scenarios in every case. **During the year there had been an increased tendency on the part of the large American producers to avail themselves of this facility to obtain the Board's opinion on their productions prior to commencing operations**

Our observations have proved helpful to them also, especially in the direction of showing the differences between public opinion in America and England with reference to certain subjects. This has frequently led to alternative scenes or shots being taken at the outset to conform with the varying standard of each country.

Definite information is also available that the members of certain organisations have made a point of basing their criticism of films on the publicity used in America, irrespective of the fact that the story may have been entirely changed before it was considered suitable for public exhibition in this country. During the past two years, the tendency has been for the Trade to use in this country the same posters as have been used for advertising the films in their country of origin. In order to meet this difficulty, and to avoid adverse and unfounded criticism in the future, the Board entered into negotiations with the renters, and it is most satisfactory to be able to report that they unanimously accepted

(Continued on page 19)

America Stops Production?

CRITICAL FILM SITUATION

Shortage of Product Likely

AMERICA'S financial crisis and the means taken to handle an admittedly serious situation are not without their repercussions upon the film industry in this country no less than in America.

The absence of quotations of dollars against pounds or pounds against dollars has put a temporary stop to financial transactions between this country and America, and until the moratorium declared in America is at an end there can be no remission of money either way.

This means, of course, that money due to producing companies in America is held up, and this, coupled with the lack of ready money in the hands of the American public, means that no money can flow into Hollywood to pay the necessary outgoings of production.

Will this mean a moratorium in film production in Hollywood? This is more than probable: it is almost a certainty.

Before the *Kine* went to press last week it had received a message from America that a stoppage of work in the Hollywood studios was under consideration. This message could not be fully verified, and the *Kine*, feeling that its policy of refraining from publishing unsupported statements was in the best interests of the industry, adopted its usual procedure.

Hollywood film Industry executives met, however, on Monday last, and a statement was cabled to this country that a stoppage of all work was contemplated, as they were unable to meet pay-roll demands.

If such action takes place, it is bound to affect very adversely the position of the exhibitor in this country. Despite the larger number of British films being made and distributed, the total feature films on offer, British and American, is less than for some time, and during the summer and autumn season there is a real dearth of good pictures, even upon the present schedule.

With a moratorium on production in Hollywood, the situation is made even more critical.

Will the British exhibitor be forced to consider the possibility of a single-feature programme? So far, only the increased production of British films has allowed the double feature to continue. Any diminution of supply from America will make the problem a very real one

Opinions vary as to the length of time to which the financial moratorium will extend—some opinions mentioning ten days or more. Following that, a period must be allowed for corporations and the public to find their feet again. Even then the money will have to reach Hollywood at something like its normal flow before production outgoings for labour, etc., can be met.

◆

SIR W. VENO PASSES

HIS TRADE INTERESTS

The tragic death of Sir William H. Veno, the former head of the concern bearing his name, came as a shock to Trade circles in Lancashire, where he was well known.

Sir William was found shot on Monday night in the grounds of his residence at Altrincham. By his side was a shot gun.

Although Sir William had no kinema interests in recent years, at one time it was anticipated that he would go heavily into the Industry. He was a member of the original board of the Theatre Royal, Manchester, when it was converted to a picture theatre under L. Blattner's auspices, and some years ago there was talk of his being interested in film production in this country.

EDWARD SHORTT, President B.B.F.C.

DUNDEE TAX DEPUTATION

Exhibitors Against Quota Extension

It was announced at Tuesday's meeting of the Dundee section of the C.E.A. that Miss Florence Horsbrugh, Conservative member for Dundee, will meet a deputation of the section on the Entertainments Tax.

Mr. Dingle Foot (Lib.), the senior member of the city, had not acknowledged the request of the section to meet a deputation. It was stated that 45,000 signatures had been obtained in the city to the petition.

A member stated that last year drawings of his kinema were down by £2,500, while Entertainments Tax had increased by £963.

A short discussion on the Quota Act revealed that the majority of district kinemas are opposed to its continuance; their experience being that British films do not appeal to their audiences.

Charles Allison, of the Plaza, however, declared that he broke all records for Saturday with "Josser in the Army."

H. Dickens (Forest Park) suggested that if the Government desired to help the British film industry, the best manner of doing so was to abolish the quota and also remove the Entertainments Tax when British films were being shown.

Miss McIntosh (Princess) said that would result in a lot of billing for British films.

The meeting agreed that quota extension was undesirable.

◆

CROYDON HALLS

OPEN ON SUNDAY

The Sunday opening of kinemas in Croydon will begin next Sunday. On Monday night the Council granted permission to open to 15 applicants. Beyond the statutory requirements, the conditions imposed are those of the Bishop of Croydon's scheme of Sunday control as arrived at in conference with the representatives of the licensees, and with their endorsement.

The hours for showing films will be from 6 to 11 p.m., but the premises may be opened earlier (not earlier than 5.15), and music may be given while the audience are waiting, provided that such music is not advertised and does not form part of the programme. Only approved films are to be shown, with no other accompaniment but music.

The Teddington U.D.C. is to discuss S.O. at its next meeting.

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JUDGMENT IN RAY LEWIS ACTION

B.I.P. WIN ON MAIN ISSUE

FINAL judgment was given on Friday last in the action heard in the Canadian High Court of Ray Lewis *v.* British International Pictures, Ltd.

As reported in the *Kine*. a few weeks ago, judgment was entered for the defendant company, on the main claim of 500,000 dollars, but the question of the return of the deposit was left over for a subsequent decision.

The court has now decided in this secondary claim in favour of Ray Lewis, and has awarded her a total of 11,688 dollars, to include 9,125 dollars deposit made by plaintiff, and 2,563 dollars for various charges covering print costs, sound, etc., with interest, with reference to master to ascertain and report on payment of customs duties and censorship charges, which have enured to the benefit of defendant for payment to plaintiff of amount of such benefit and for costs of action.

The action against the parent company was dismissed without costs, and the action against British International Films of Canada is also dismissed without costs. The counterclaim carries costs.

Interviewed on the decision, Arthur Dent said: "The result is a victory for B.I.P. Our main concern was to defend an action for half a million dollars, and on this matter we have been entirely successful. The matter of the deposit was a small issue compared with the other, but had to become part of the action."

◆

SUSSEX EXHIBITORS

DISCUSS LOCAL GRIEVANCES

Disappointment was expressed at the meeting of the Sussex C.E.A. at Brighton on Tuesday that a number of halls in the area had not sent in returns of signatures to the petition against Entertainments Tax.

In the course of the discussion, it was stated that the New Empire, Hove, had closed down and a notice was posted that the theatre had been obliged to close down because of the Entertainments Tax.

A final whip round was decided upon in order that the petition signatures should be returned.

The branch, it was reported, had been unable to obtain any satisfactory reply to its complaint against the Brighton Corporation advertising on kinema property, the kinema attractions of the Aquarium, which belongs to the Corporation.

The matter was referred to a special meeting of Brighton exhibitors.

A protest was also made against the unfair decision of the Brighton Corporation in refusing exhibitors any representation on the committee which is to allocate the charity contributions from kinemas in connection with Sunday opening.

Application is shortly to be made for Sunday opening at Bexhill.

◆

GRAMOPHONE RECORD COPYRIGHT

WRIT AGAINST CATERERS

A test case in which gramophone record manufacturers seek to define their rights under the Copyright Act of 1911 will shortly be heard at the High Court of Justice.

A writ has been issued by the Gramophone Co., Ltd., against Messrs. Stephen Carwardine and Co., Ltd., caterers, of London and Bristol, for performing in public without authorisation at their restaurant in Bristol a His Master's Voice record.

◆

RAW FILM IN INDIA

In the House of Commons on Monday, Rhys Davies asked the Secretary of State for India whether, in view of the representations made to the Government of India for the removal of the import duty on raw kinema films in India, he would say what steps they proposed to take for the encouragement of the Indian film Industry.

Sir Samuel Hoare replied that as a consequence of the Ottawa Agreement, the Indian import duty on United Kingdom raw films had been reduced to 15 per cent., that on other raw films remaining at 25 per cent. The Government of India had also abolished a Customs concession which was until recently accorded to films printed abroad from Indian negatives.

◆

LEEDS TRADE SHOW ALTERATION

Yorkshire exhibitors are asked to note that the Trade show originally fixed for Harry Langdon in "Amateur Night," on March 14, has now been substituted by the B.I.P. film, "Letting In the Sunshine," featuring Albert Burdon and Renee Gadd.

This Trade show will take place at the Rialto, Leeds, on Tuesday, March 14, at 11 a.m.

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THE CHILD AND THE FILM.

IN spite of the sophisticated plot which characterise so many pictures to-day, it is a fact that must never be forgotten that screen entertainment has always had its preponderating support from the younger members of the community.

The child and the adolescent have, in fact, made the Industry, and those critics who ignore this fact merely prove their failure to understand their own public.

Particular interest, therefore, attaches to a report that has just been issued by a kinema inquiry committee organised in Edinburgh amongst a large and representative group of those concerned in the younger generation. A careful study of the findings will provide complete answers to practically all the criticisms which are levelled at the films.

Of children, from nine years old upwards, 69 per cent. attend the kinema at least once a week, and in view of this the opinion of the parents upon the effects must be regarded as the verdict of the highest court of appeal.

When it is recorded, therefore, that they state that children are not nervous, sleepless, or more difficult to control after a visit to a kinema, and that most of them report educational advantages, the greater part of the uninformed critic's case is demolished.

More important, of course, is what the children themselves have to say about it. On a later page in this issue is a most instructive tabulated list of their preferences, and one wonders which is the more useful collection of facts—the subjects most liked, or those most disliked. There are valuable lessons to be learned in both lists.

Where the report shows most clearly the guiding hand of constructive thinkers is in the way in which the ideas of the children have been classified. The system has been based upon a subdivision of boys and girls, of varying ages and social status.

To analyse the results to their fullest and most beneficial extent will call for prolonged study, and one that promises a rich reward for the Industry, which has vision enough to analyse it critically and to put its findings into practice.

AMERICA'S HOUR OF TRIAL.

AT the moment, conditions in the United States are so difficult to appreciate in their proper perspective that no man can safely venture upon a prophecy as to their bearing upon this country.

Two or three facts, however, stand out conspicuously. In the first place, the moratorium that has been declared has brought about so many readjustments of values that no immediate policy can be safely embarked upon here. A moratorium is nothing but a breathing-space, and one can imagine a great and alert community will make full use of the brief period to gather together its resources and so to organise the state of its finances.

But at least we can foresee, as far as our own business is concerned, a considerable dearth of production. Money earned on one picture has invariably been locked up in the making of its successor, and this procedure will undoubtedly be thrown out of gear.

Hollywood, to give us the steady flow of new pictures, without which we cannot carry on, must have finance, and the first and most important duty of all in the Trade over there must necessarily be to see that the source of production is not allowed to dry up.

Film Quality Under the Quota

by C. T. Cramp

THE General Secretary of the N.U.R., who has just joined the Advisory Committee to the Board of Trade, will bring to that body an energy and a clear vision which will represent in a valuable way the ideas of the man in the street, too often inarticulate.

IF the members of the British kinema Industry would only realise it, they hold within their power one of the finest means in existence of producing and propagating aspects of human life which would not only entertain but also educate and raise the *morale* generally.

It is recognised that kinema patrons pay to be amused and entertained, but our producers seem to have overlooked the fact that consciously or subconsciously every picture plays upon the minds of the patrons either for good or evil.

Unfortunately, the greater number of feature films shown in the past have been definitely bad from the social, educational and cultural standpoints.

SURELY now is the time for the British units to show that they have initiative, and raise the tone of screen plays, whilst avoiding hackneyed subjects. The domination of Hollywood is rapidly being broken. Legislation has helped by stopping block-booking and introducing the quota to enable British producers to have a fair chance of competing with the Americans, who were able to secure almost a monopoly in films through the War.

Personally, I regard the quota as necessary at the moment, but only until such time as our production companies are able to carry on the race for supremacy from an equal standpoint; when that point is reached exhibitors should be able to select the world's best films for their patrons with perfect freedom.

I see no reason why our own pictures should not compete successfully and British films be known throughout the world for their high entertainment quality in story, acting and technique, without the slightest suggestion of that depravity so apparent in several productions recently shown.

IS it not possible for the Trade to insist that every British picture made reaches a certain degree of excellence before it is allowed to be included as quota? I am informed that certain renting houses fill their British quota by making or purchasing rubbishy or mediocre films, so poor in every respect that exhibitors, compelled as they are to rely entirely on public patronage, would not dream of showing them.

It may pay such renters to obtain pictures to put on the shelf, but indirectly the *morale* of the Industry suffers from such action. Therefore it should be stopped—by law, if necessary.

So far as I can judge, the makers of British films have not yet awakened to their real possibilities. They are doing little or nothing towards pointing the way to economic and industrial recovery, educating the people to realise the great problems with which the world is faced, or influencing the attitude of mind all people must possess if they are to solve these problems.

This can be done without losing the element of entertainment so necessary to please and hold the attention of patrons. I am afraid our producers do not appear to equal the efforts now emanating from the German studios. They seem to be rather slavishly following the American type of picture, chiefly based on stories of demoralised characters, such as gangsters, etc. This type was not of the best in the silent days, but with the advent of the talkies they are worse, owing to the addition of suggestive words and slang in disagreeable twang peculiarly American.

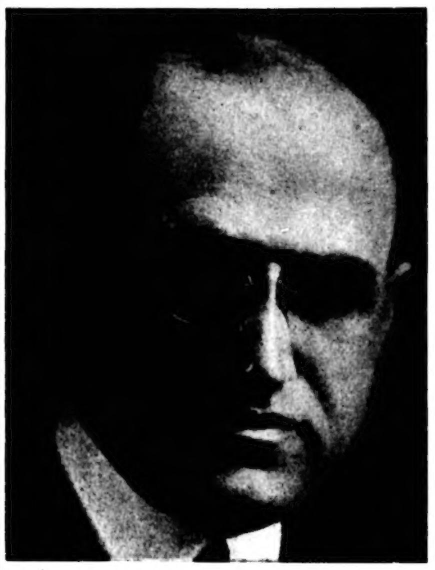
Incidentally, I noticed in the *Kinematograph Weekly* that some of our Scottish exhibitors are so intrigued with their own dialect that they would like the British quota lowered for Scotland, but as the alternative appears to be American or foreign, I am afraid I cannot see the benefit of the suggestion.

LET British producers be the leaders in giving us entertainment which will bring out the best in us, not tend to lower our mental attitude. In this country we have the finest authors and artistes in the world, hence the reason for America trying to grab them. Keep them with us and get busy with British pictures we can appreciate and be proud of, showing us the nobler attributes of human nature.

There is one point I feel strongly about. Tied houses are a curse in every trade, and I believe that the Kinema Industry would progress far quicker if producers and renters were forbidden by law to hold shares in or own any kinema. Exhibitors and booking managers know their own patrons and should not be bound to take the product of any particular renting concern through being tied to them financially. Every film should stand on its own merits.

LONG SHOTS

Sam Goldwyn's Visit—American Moratorium—Explorers' Reunion— C.E.A. Dinner Guests



SAM GOLDWYN

SAM GOLDWYN is an always welcome visitor to this country, and his trip to this country to supervise the presentation of "The Kid from Spain," which opens for a season at the Adelphi Theatre on March 15, will, it is hoped, give his admirers an opportunity of renewing friendships.

SIDNEY FRANKLIN, the matador in the picture, is due in London from America to-day, and there is a distinct probability of his making a personal appearance. He occupies a prominent role in the later reels where he tackles a rather dangerous-looking Andalusian bull.

THE opening performance is likely to be of a gala nature, and, with the highly-praised Cantor picture on one side of the Strand, and "Cavalcade" opposite at the Tivoli, this part of London will be a very important picture area for the next few months.

W. R. FULLER, even with memories of last year's 600 guests at the Annual Dinner and Dance, expects next Tuesday's function at Grosvenor House to outdo even that record. On Tuesday the applications exceeded 400, and indications were that late applicants would have a difficulty in securing places.

AS already announced, Dr. Leslie Burgin, Parliamentary Secretary to the Board of Trade, is to be the guest of honour. In addition to prominent members of the C.E.A. Executive, the following will be present:—Viscountess Snowden, Alderman John Potter, J.P. M.P., Mr. and Mrs. S. Eckman, the Rt. Hon. Lord Askwith, K.C.B., and Lady Askwith, Sir Henry and Lady Davenport, Ald. Lt.-Col. G. Westcott, O.B.E., J.P., Percy Ashley, C.B., and Mrs. Ashley, H. G. Williams, M.P. and Mrs. Williams, the Rt. Hon. Edward Shortt, K.C., G. R. Hall-Caine, C.B.E., M.P., C. T. Cramp, Mr. and Mrs. C. M. Woolf, Neil MacLean, M.P., Rt. Hon. J. R. Clynes and Mrs. Clynes, W. J. Womersley, M.P., and Mrs. Womersley.

A FILM which has been very highly praised in Germany for its theme and the clever juveniles who interpret it is "Emil and the Detective," which is to go into the Cinema House programme at the end of next week.

IT is to be shown to the Press on Monday next, and a sort of social welcome will be given to it on Thursday evening before it takes its regular place in the programme on Friday. Dolly Haas is seen in a leading part.

"THE Maid of the Mountains" started off in London on Monday in grand style, and the Wardour staff set itself to work to indulge in one of their hustles to see how the picture was going.

THE North London contingent had the privilege of taking Nancy Brown with them, the star making a personal appearance in six kinemas. At the Regal, Golders Green, she sang "Love Will Find a Way," and brought down the house.

SICKNESS has been busy among the publicity men of Wardour Street. Alec Braid has been away seriously ill with congestion of the lungs, and, although I hear he is making progress, it will be some time before he is well enough to relieve Margaret Marshall, who is carrying on with the big W. and F. Trade show schedule, although none too fit herself.

ANOTHER absentee from his desk is Freddy Allen, who, although down with bronchitis, is carrying on as best he can from the other end of the telephone. Gittoes Davies is another of the stricken publicity chiefs to whom the *Kine.* extends the wish for a speedy recovery.

WILL DURANT (not Schnozzle—quite another person) has compiled an uplift book, published in America, by inviting opinions on Life with a capital L from leading Americans. Among them is Carl Laemmle, whose reply is voiced in terms of kindly cynicism.

"IF science and philosophy have brought us to the dreadful pass you describe, it doesn't speak very well for too much thought, does it?" says Carl. "I would rather remain a hard-working business man and be as happy as I am than become the world's greatest sage and accept all the sourness and hopelessness which seem to go with too much thinking."

AND one very shrewd hit is there: "I wonder if you had your tongue in your cheek when you said, 'We are driven to conclude that the greatest mistake in human history was the discovery of truth'? When was this discovery made? I have not seen any headlines about it in the daily papers."

IT is reassuring to learn, as I did on Tuesday, that Simon Rowson is making excellent recovery from his recent operation. His talk to the Royal Empire Society on "British Influence Through the Film," postponed from last Tuesday, is to be given on March 20.

THE STROLLER.

HOT FROM U.S.

(By Special Kine. New York Cable)

***MONETARY CONDITIONS** have caused severe dislocation in the Film Trade.*

***MANY EXCHANGES** are demanding cash settlements for film hire, refusing to accept cheques or promises.*

***IMMINENT CLOSING** of the Roxy, Radio City, is reported, but the music-hall is to continue open for the present.*

***IN SPITE** of the closing of the banks, distributors are keeping calm, reducing costs wherever possible, and anticipating better conditions.*

***THE DIFFICULT** circumstances have, however, necessitated the postponement of Mary Pickford's "Secrets" New York première for a week.*

***"FORTY-SECOND STREET"** had a seven-dollar opening for charity.*

***BORIS KARLOFF** and James Gleason and Lucille Gleason (Mrs. Gleason is Lucille Webster) have sailed on the "Paris."*

JULIUS HAGEN

GREAT PICTURE LINE-UP BY HAGEN

FOUR SUPERS AND MANY FEATURES SCHEDULED

Julius Hagen to-day reveals the wonderful production schedule which he has organised at Twickenham Film Studios, and which will keep this company working at top pressure for some time.

One of the most consistently successful of the independent production units, Twickenham Film Studios has a long series of important pictures to its credit, many of which have been accorded the highest praise when shown in America and the Dominions.

Julius Hagen, whose enterprise and foresight has built up the Twickenham organisation, now reveals even more ambitious plans, which, it is anticipated, will keep his company working at top pressure for the next few months.

Included in the line-up are four super-productions, and a number of programme pictures of the type that have been very much appreciated by the Trade.

"The Wandering Jew"

"In addition to 'I Lived With You,' the Ivor Novello starring vehicle, and Gracie Fields in 'This Week of Grace,'" says Mr. Hagen, "I can now disclose that I have concluded negotiations with Conrad Veidt, the famous international film star, to play the title rôle in 'The Wandering Jew.' I am happy to have obtained Mr. Veidt's services for this part, to which he is ideally suited, and I am confident that his performance as Matathias, the Wandering Jew, will rank as one of the screen's greatest histrionic achievements. I anticipate that shooting on this production will commence towards the end of May.

"The fourth super-film will be a world-famous story by an English author, and the cast will include a very great film star from America

"I have made arrangements with Maurice Elvey to direct three of these films—'I Lived With You,' 'This Week of Grace' and 'The Wandering Jew.' Elvey has recently been turning out very fine pictures for my company, and his latest, 'The Lost Chord,' which will be shown very shortly, is a grand film, and will certainly rank among the British successes of 1933. I consider myself fortunate in retaining the services of this fine director.

"I have three more big productions 'up my sleeve' and I shall, I hope, make them before the end of this year."

Novello's New Film

Ivor Novello has himself collaborated with George Cooper and H. Fowler Mear on the scenario of his play, "I Lived With You," which goes into production almost immediately. A charming comedy drama of a starving Russian Prince, who is adopted into an English family with astonishing results, it provides a wonderful part for Novello and will prove a very fine entertainment. Ursula Jeans is coming back from America to play opposite Novello, and a very strong cast is being assembled. This film will be distributed by W. and F.

Gracie Fields For Radio Release

"This Week of Grace" is an original story by Maurice Braddell and Mrs. Nell Emerald Beatty, and has been specially written for Gracie Fields.

It is a comedy drama of a humble family who suddenly come into a large fortune, and Gracie Fields will have ample opportunity to shine; she will also sing many new numbers. This film will be made at the A.T.P. studios at Ealing under the supervision of Julius Hagen and by Twickenham technicians. It is for release by Radio.

Simultaneously, another unit will be working at Twickenham studios on two other features for Radio, one of which will most likely be another hilarious comedy co-starring Frank Pettingell and Claud Allister.

A Thurston Spectacle

E. Temple Thurston is now at work on the scenario of his famous play, "The Wandering Jew," and proclaims himself delighted with the choice of Conrad Veidt as Matathias. From the point of view of spectacle, this production is more ambitious than anything that has so far been attempted

(Continued at foot of next column)

at Twickenham, and James Carter, the brilliant art director, is looking forward to constructing some marvellous interior settings; exteriors will be shot either in Egypt or the South of France.

Four leading ladies are required for this picture, and interesting negotiations with regard to casting are already in progress.

Pessimistic C.E.A. Report

"CONDITIONS MAY BE WORSE NEXT YEAR"

Box Office Records of British Films

RENTERS TO RESTRICT CREDIT

As last year, the annual report of the Cinematograph Exhibitors' Association for the year ending December, 1932, opens on a note which is decidedly not one of optimism. "Signs at present," concludes one paragraph, "indicate that it (1933) may be worse."

While dealing, as such reports should, with the past, there are glimpses of the present and the future here and there. The problem of the bad quota film is "under the consideration of the Board of Trade," and amending legislation may be introduced.

A steady growth of Sunday opening is envisaged, and representations are promised with a view to the reduction in servicing charges.

Leaders and Led

Something like a rebuke to members enters into the first paragraph: "It can never be said that your General Council evinces any desire to burke its responsibility. . . . As to whether members are prepared to accept its advice and lead is quite another question."

Noting that the past year has presented greater difficulties than in any previous period of the history of the Industry, the report declares that last year has shown in no uncertain manner that the Industry possesses definite limits. Contributory causes were industrial depression and the Tax.

The Sixpenny Seat

In connection with the latter, a case is set up showing that if £200 is available to be spent in an area which would normally mean 8,000 patrons at 6d. and that only 6,857 patrons at 7d. are provided for by the same £200, it is the exhibitor who pays the tax.

What of the Night?

The outlook would be less dispiriting, says the Report, were your General Council able to envisage a return to prosperity. Where to-day is the national leader who could point the way to recovery? The most that our national leaders can promise is their best endeavours and an insistence upon taking a step at a time with an earnest endeavour to see that each step as it is taken is the right one. How many steps they will have to take and how long they will be taking them no one knows, least of all themselves.

Your General Council know of no reason why they should express any view that the worst is past nor to apprehend that the coming year will show any improvement on last year. Signs at present indicate that it may be worse.

British Film Quality

As a contrast with this lugubrious note, the Report finds satisfaction in the outstanding success of British films.

The continued and loyal support of British films by the members of the Association, it says, has been rewarded by the production of a number of British films that will challenge comparison with any from whatever part of the world. So far have they progressed that many exhibitors now check the merits of foreign films by the results they achieve compared with box-office records established by British films. British films rejuvenated a jaded public and set new standards of entertainment value. The Americans, with their usual adaptability, have realised their own disadvantages, and the present signs point to an improvement in American production, which is another item to the credit of British films.

Amending Legislation?

Reference is then made to the poor quality of British films made for American distributing houses to fulfil the requirements of the Cinematograph Films Act. "The worst have fortunately been seen in very few kinemas."

Were the Cinematograph Films Act to be followed out in the spirit there is no doubt that the production of good British films would be still further increased.

It is known that the subject is under consideration by the Board of Trade, and it is possible that amending legislation may be introduced.

If amending legislation follows, as seems likely, there has been no lack of warning on the part of exhibitors that they are not prepared to accept a state of affairs that seeks to limit the number of British films from which they may expect to make their choice.

Sunday Opening

Proceeding to the subject of Sunday opening, it is noted that "our problems have become intermixed with matters of conscience and antiquated prejudices."

A brief résumé of the legislative steps that were taken, and the singling out of kinemas for a charitable levy and the poll of electors are characterised as expensive and disadvantageous. Your General Council made active representations in the House of Commons in respect of numerous points in the Bill, but unfortunately many were overruled.

While your General Council has no whole-hearted admiration for the present Act, it has operated in a number of areas to enable Sunday opening to be obtained, and it has proved useful in endorsing in a definite manner that Sunday opening is a feature of modern life which is not opposed to religion or morality. From this endorsement by Parliament we may expect a slow but steady growth of Sunday opening.

It is, however, noted that one or two branches are opposed to Sunday opening in their area.

The use of the Political Fund, which is used in the main in connection with non-party matters affecting legislation, is reviewed and the campaign for the Entertainment Tax reduction is reviewed together with appreciation of Mark Ostrer's generosity in donating £1,000, and the co-operation in producing six trailers.

Film Hire Charges

Indirect results are claimed from negotiations with renters on film hire. The disadvantageous position of American representatives in this country is recognised, and the desire of U.S. corporations to obtain money to finance commitments which proved uneconomic on a lower scale of values is realised.

The indirect benefits claimed are a lowering of film hire charges by sales resistance on the part of the larger halls, and an inability to pay contracted figures, "a process of owing moneys to renters," by smaller halls.

In other words, where the renters have insisted on their 40 per cent. and 50 per cent. for complete programmes, many of the smaller halls have been forced to seek a solution of their problems by paying 25 per cent. and owing the balance.

The end of the year sees the renters engaged in the formation of a scheme concerning the indebtedness of exhibitors to the various renting firms. This scheme will eliminate from the business the speculative few whose departure none will regret. In regard to the others the knowledge of their total indebtedness will not produce any more money, as their reserves have been taken from them by the renters during the past two or three years.

When the total indebtedness which has to be written off is known to the renters, the amount these kinemas are able to pay will be ascertainable, and we may expect that reduced and more economic rentals will be available to those halls. In the meantime, while this process of thought is making its usual slow progress amongst the renters, the larger halls are finding that there is greater competition amongst the renters to enter into contracts with them that will mature at their estimated cash value, and those halls are accordingly benefiting.

The immediate effects of the restrictions of credit may be expected to make trading conditions worse for the smaller halls during the coming year.

Numbers Up

An increase of 18 in membership during the year is commented upon as satisfactory when it is realised that the Association is practically 100 per cent. of the full-time kinemas in the country. The actual membership is 3,621.

Propaganda Work

The institution of the Propaganda Committee to answer attacks upon the Industry is noted, and the papers at the Summer Conference, "Hands off the Cinema," and "Censorship" are praised. Thanks to the efforts of the Propaganda Committee, says a sentence in this section, the kinema stands in a much more favourable light than 12 months ago.

Service Charges

Under the heading "Service Charges," it is stated that now that the sets are sufficiently standardised and the visits of the engineers are normally one per month, the present charges by the two last companies are still considered excessive, and there is no doubt that more representations will be needed to be made on the subject.

Your General Council offered at one stage to co-ordinate a number of services into one national service, being confident that it could do so and provide the necessary organisation at a very much reduced subscription. The offer was first the subject of temporisation, and when it appeared that your Council might succeed other arrangements were made by the companies concerned. Your General Council drew its own conclusions concerning the profitable nature of the services, and were stimulated to press for the reductions which were secured.

Famous Men

Special mention is made under the heading "Obituary" of W. N. Blake and W. Gavazzi King, the former as the embodiment of integrity, the latter as one who laid the foundation of the Association, and who would not deviate in the slightest from principle.

Pessimism Again

The report concludes with a note similar to that with which it began. The full effects of last year will be felt in the coming year. Losses will have to be written off. New and lower economic standards will be the rule. All sections of the Industry will be engaged in effecting economies as regards costs and at the same time endeavouring to maintain existing revenues.

W. R. FULLER
General Secretary

For the exhibiting side your General Council anticipates the necessity for steady pressure being applied in order that the economies which the producers are now effecting shall be passed on throughout the entire business. How far it will be necessary to readjust standards generally is dependent upon the patronage that the public is able to afford, and therefore directly dependent upon the receipts at the box-offices.

Your General Council is not apprehensive as to the ultimate future of the business. It is too well established and fulfils a popular demand at such reasonable prices, that no other form of entertainment can compete. The watchword for 1933 will be "conserve." The exhibitors who conserve most will live to enjoy the fruits when Industry revives, but it would be foolish to imagine that the improvement is at hand. The immediate future can be discounted, but at a discount and not a premium. The visionary to-day has to give way to the realist, and the realities are somewhat depressing.

Legal Work

Norman Hart's report on the work of the Legal Department reveals the handling of 650 different matters, and the writing of 2,000 letters. Problems handled include licensing questions, disposal of kinema refuse, assessments, ratings, and talking picture apparatus agreements.

Regarding the latter, he says: Your solicitor is always ready and willing to peruse any contract placed before him by the members, and discuss the same with them before they sign it. In this connection the members would save themselves a considerable amount of trouble and expense, as invariably there are clauses in such agreements which require some modification or amendment.

The form of agreement to be entered into should be carefully considered, bearing in mind that if the agreement is for a sale outright then the deposit paid will be treated as capital, but if it is merely a hiring agreement then any amount so paid can be set off against revenue, such amount not being treated as a capital expenditure.

Another point should also be borne in mind as regards talking apparatus, and that is that unless it can be proved that any capital expenditure upon the machinery had been incurred by the hirer, he will not be entitled to any "wear and tear" allowance, and this despite the fact that the hirer is bound to keep the equipment in good and efficient working order and to deliver it up complete and in good order and condition to the lessors on the termination of the agreement. This was the decision arrived at recently in the High Court.

Clauses dealing with the payment for services to be rendered by the equipment people, whether in times of emergency or otherwise, should be carefully noticed, as the exhibitor may put himself in difficulty as to the obtaining of such service. Disputes on this particular point have more than once arisen, but your solicitor was able to deal with them in a satisfactory manner and to the advantage of the exhibitor.

Other subjects dealt with include Sunday opening, disputes with renters, and members' financial difficulties.

A report is also given of the Technical Advisory Department work, and separate reports of the branches make up the published booklet.

BRITISH LEAD AS FILM FANS

24,000,000 ATTEND WEEKLY

England, with a population only about a third as high as the U.S., has a current movie attendance averaging 24,000,000 weekly, nearly half of the present figure in this country, and the highest known per capita attendance of any country in the world at present.

The British statistics, compiled by U.S. Trade Commissioner M. N. Kennedy in London, state that with good films and bad weather, British kinemas average 28,000,000 admissions in a week, while poor programmes and good weather work correspondingly in the opposite direction.

About 25 per cent. of the screen space in England during 1932 was occupied by British product. This is twice as much as the quota requirement.

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., Mar. 9 and Wed., Mar. 15

Dave Burnaby and Nellie Wallace in the Sound City film THE WISHBONE (M-G-M)

Thursday

The Wish Bone (*M-G-M*)

Palace Theatre. **3 p.m.**

Nellie Wallace, probably England's best-loved music-hall idol, makes her talking picture début in "The Wishbone," a new Sound City production.

"The Wishbone" is a rollicking comedy which will appeal to all classes of picture patrons, and aiding Miss Wallace in the merry-making is that sterling comedian, Dave Burnaby, of "Co-optimists" fame. The supporting cast is a particularly strong one, and includes many well-known English players.

Friday

Side Streets (*M-G-M*)

Own Theatre. **11 a.m.**

"Side Streets" is a new Sound City production, in which a strong cast appears. Those taking principal rôles are Jane Wood, Diana Beaumont, Arnold Riches, Paul Neville, Harry Terry, Dora Levis and Gunner Moir.

"Making a Christmas Pudding," which will also be shown, is an amusing short subject in which Tommy Handley, celebrated radio comedian, is starred.

Hiking with Mademoiselle (*Inter. Prod.*)

Cinema House. **11 a.m.**

A panorama of London and the English countryside at its best is interwoven with a charming romance in "Hiking With Mademoiselle." The story tells of a young Frenchwoman who is instructed by the editor of a paper she represents to write up the beauties of England for her public. How she is left stranded and eventually meets a knight errant and a delightful love affair is revealed in the story, which is also not without its dramatic interludes. The cast is Nina Bucknall, Dennis Clive, E. Bonichon, Mdme. Cuelho and John Milton.

Monday

Men Must Fight (*M-G-M*)

Palace Theatre. **3 p.m.**

A picture that is as entertaining as it is unusual is being offered in "Men Must Fight," the cast of which comprises Diana Wynyard, Phillips Holmes, Lewis Stone, Ruth Selwyn, Donald Dillaway, Mary Carlisle, May Robson, Robert Young and Hedda Hopper.

This picture tells of a war that occurs in 1940. The film opens during the last war with Miss Wynyard in the rôle of a nurse. Her lover, Robert Young, is killed during an aerial battle, and she decides to devote the rest of her life to the cause of peace. Years later, in 1940, war is about to be declared between the United States and an imaginary country, and Miss Wynyard, now the wife of Lewis Stone, a high official in the government, makes spirited but futile attempts to maintain peace. Her son, Phillips Holmes, has been brought up by his mother to hate war, and when he refuses to fight for his country he has to sacrifice the respect of his fellow countrymen.

Some amazing shots of the bombing of New York and of hundreds of 'planes engaged in battle are included in the picture, and many interesting glimpses of life in 1940 are shown.

Soldiers of the King (*W. & F.*)

Prince Edward Theatre. **8.45 p.m.**

In "Soldiers of the King," Cicely Courtneidge plays two rôles—that of Jenny Marvello, queen of the Marvello Troupe of music-hall artistes, and that of Maisie Marvello, Jenny's daughter.

The story is a dramatic episode in the life of the Marvello Troupe, into which comes Ronnie, a young Guardsman (Anthony Bushell), who falls in love with Judy, another member of the troupe. The attachment is disapproved of by members of the troupe and by Ronnie's Colonel.

Ultimately the opposition is worn down and the two marry, as also do Maisie (Cicely Courtneidge) and her admirer, Sebastian, manager of the Marvello Troupe (Edward Everett Horton).

"Soldiers of the King" is a Gainsborough picture, and directed by Maurice Elvey.

Tuesday

The Crime at Blossoms (*Paramount*)

Carlton. **10.30 a.m.**

"The Crime at Blossom's," a Paramount British production, directed by P. McLean Rogers, is the film version of Mordaunt Shairp's dramatic murder mystery, which deals with the dire effect upon the owners of an old Elizabethan cottage resultant upon a murder which has been committed there.

The story offers great scope in delineation of character, for although the story itself hinges upon a murder, the actual crime matters far less than its influence upon a group of people only indirectly affected.

The murder itself only occupies the screen for a few seconds, and by the use of soft-focus the atmosphere engendered by the deed is rendered more impressive than the deed itself.

The cast includes Joyce Bland as Valerie, the original part she portrayed when the play was produced at the Playhouse; Hugh Wakefield as Chris, her husband; Eileen Munro, as Mrs. Woodman; Frederick Lloyd, Barbara Gott and Saxon Snell.

Infernal Machine (*Fox*)

Cambridge Theatre. **3 p.m.**

Delightful comedy and a liberal allowance of drama are features of "Infernal Machine," which stars Genevieve Tobin and Chester Morris.

The plot centres round a situation aboard a luxurious ocean liner when a wireless message is received, revealing that an infernal machine is concealed on the ship. When the panic has reached its height, a stowaway confesses he is the "plotter" and offers to reveal the hiding place of the bomb on one condition. Subsequently the stowaway admits he knows nothing about the bomb, and the panic is renewed. A surprising twist supplies the dramatic climax.

Others in the cast include Victor Jory, Elizabeth Patterson, James Bell, Edward Van Sloan, Arthur Hohl, Robert Littlefield and Josephine Whittel, Marcel Varnel directed.

"Down from Vesuvius," one of the intriguing Magic Carpet series, will also be shown.

Wednesday

The Blarney Stone (*W. & F.*)

Prince Edward Theatre. **8.45 p.m.**

"The Blarney Stone" was specially written for Tom Walls by A. R. Rawlinson, author of the story of "Leap Year," and additional dialogue has been added by Lennox Robinson, the well-known Irish playwright.

The action is set in an Irish district not 20 miles from Cork, and in London, sequences calling for extensive shots of the Embankment by night and of familiar scenes in the City. The story concerns Tim Fitzgerald (Tom Walls), who has more than the ordinary share of Irish charm and luck owing to the fact that his parents took him, as quite a small child, to kiss the famous Blarney Stone. He turns financier and eventually lands himself in prison, but his "blarney" again saves the day. A. R. Rawlinson has developed this material on comic and dramatic lines.

Anne Grey, the heroine of "Leap Year," plays opposite Tom Walls in "The Blarney Stone," and other important members of a strong cast are Robert Douglas, Haidee Wright, Dorothy Tetley, Louis Bradfield, Jnr., and Fisher White. The production was directed by Tom Walls.

The Ironmaster (*Ideal*)

Prince Edward Theatre. **3 p.m.**

"The Ironmaster," starring Reginald Denny and Lila Lee, the first of a new batch of pictures to be put out by Ideal during the present month, is an adaptation of Georges Ohnet's celebrated play. The story deals with the career of an iron worker who, by his own endeavours, becomes the manager of the works. After the death of the Ironmaster, a clause in the will directs that he shall be given the management of the concern, and that he shall also be the guardian of the Ironmaster's family.

The family snobbery resents the efforts of the man they consider an upstart to protect their interests as well as themselves from "fairweather" friends, who are seeking to control the works.

Much of the action in the picture is filmed against the awe-inspiring backgrounds of one of the largest and best-equipped steel plants in America.

Reginald Denny, as the loyal, hard-working business man, who eventually succeeds in winning the love of the Ironmaster's daughter, is perfectly cast. Those who recall him as a great and popular comedian will be astonished at his unexpected dramatic talents. Lila Lee has never been seen to better advantage than as the wayward, tempestuous, and yet withal, attractive heroine.

What the Stars Foretell (*Betta Films*)

Piccadilly News Reel Theatre. **11 a.m.**

A fascinating series of shorts dealing with horoscopes of famous people and predictions of events based on the newspaper articles of R. H. Naylor, the astrologer of the *Sunday Express*, has been completed by W. Newman. Among the famous folk who are interviewed in this series are the Bishop of London and Dr. Marie Stopes. Horoscopes of people born under the various signs of the Zodiac are also included

State Fair (*Fox*)

Cambridge Theatre. **8.30 p.m.**

"State Fair" is a film of rural American life with an all-star cast, details of which are given in an adjoining column.

"State Fair" Show

All Star Romance of Fox "cavalcade"

Trade Screening next Thursday

"STATE Fair," the second of Fox's cavalcade of wide canvas pictures, will be specially screened for the Trade at the Cambridge Theatre on March 15, at 8.30 p.m.

Like Noel Coward's "Cavalcade," which it is rivalling in all the American key theatre positions, "State Fair" is an intensely human story told against spacious backgrounds which in this instance are provided by the open countryside and by a vast Annual Stock Fair and its attendant fun park.

The intimate interest revolves around a typical family of simple country folks who, during their exciting week at the fair, experience thrills, joys, disillusionment, and adventures as varied as could be imagined.

The Frake family, consisting of father, mother and adolescent son and daughter, go to the fair principally that the father may prove that his "Blue Boy" is the greatest achievement in boar breeding and the mother may add to her trophies for the best hand-made pickles and jams in the land.

The young people go innocently intent upon joining in the fun.

They find romance as richly coloured as has ever been painted on the screen, while the State Fair runs its course they take all that life can offer. Margery, the daughter, meets a young newspaper reporter, and Wayne, the son, finds Emily, a sophisticated young circus performer. Both learn more in that short week than they had done in all the years before it.

All around them the show is gay; the gentle country cousins are letting off the pent-up steam of another year. Swirling masses of humanity released from bondage of everyday humdrum of the plough and the churn gaily make whoopee among the hoop-la stalls, the cocoanut shies, the round-abouts, the circus, the horse races or the pens of fat stock exhibits. "State Fair" is another cavalcade of human emotions and aspirations.

An amazing all-star cast was chosen by Fox to unfold this story on the screen.

Janet Gaynor has a delightful rôle as Margy, and Lew Ayres is seen as her young journalist cavalier. Norman Foster plays Wayne, with Sally Eilers as his circus-girl sweetheart. As "Pa Frake" Will Rogers has the most natural rôle of his career, and Louise Dresser makes him an ideal screen wife with a passion for pickling.

With "State Fair," Fox will show a new British film, "I'm An Explosive," produced by A. George Smith and directed by Adrian Brunel, with a cast including Billy Hartnell, Eliot Makeham, D. A. Clarke Smith, Gladys Jennings, Sybil Grove, Harry Terry and George Dillon.

Lilian Harvey, the Fox star

Jannings Film in August

Date Brought Forward

To meet the clamant demand for earlier autumn product, Murray Silverstone, of United Artists, has arranged to release Emil Jannings' first English talkie, "The Merry Monarch," on August 21. United Artists will distribute the film on behalf of the French producers.

"The Merry Monarch," which stars Emil Jannings, will have the well-known Hollywood player, Sidney Fox, in the feminine lead. The picture is based on "Le Roi Pausole," one of the famous stories of Pierre Louys.

It is satire of the most joyous kind. Emil Jannings plays as Pausole, King of a Ruritanian paradise called Trypheme. He resembles a fat, crowned baby, but he has 366 beautiful queens—a different wife for each day of the year, even in leap year.

Hugh Wakefield and Joyce Bland in THE CRIME AT BLOSSOMS (Paramount)

PARAMOUNT NEWS

TWO YEARS OF ACHIEVEMENT

The recent establishment of a new headquarters in Paris to serve European countries in conjunction with the London production centre provides another link in the world-wide system which connects the British organisation of Paramount News with every country in the world.

The latest link in the chain gives Paramount News another completely equipped station with production department, staff of cameramen, sound engineers, technicians, developing and printing laboratories equipped with the latest apparatus for high speed work similar to the plant in operation in London.

Paris and Berlin both have local fleets of sound-recording trucks which enable them to detail crews to any part of the Continent, in addition to the units which are stationed throughout Europe and constantly on the move through their various territories to cover important events in all countries.

British Paramount News, operating from London, celebrated the second anniversary, on March 2, of its establishment, brings in stories of interest and importance from all parts of the British Isles and controls units operating in India, South Africa and Egypt. Other units operate throughout North and South America, Canada, and Newfoundland.

Australia maintains a parallel organisation to that of British Paramount News, and specially reinforced contingents are at present engaged in the Far East with trucks now operating in China and Japan, with their bases at branch headquarters in these countries.

The Dominion edition of British Paramount News is despatched to Johannesburg and Nairobi by air from England; making use of the recently opened Cape-to-Cairo route and the fastest air liners in the world.

◆

Wardour's Gift to Exhibitors

Big Space Advert to Support "The Maid"

Wardours have sprung a welcome surprise on exhibitors by launching a big advertising campaign in the London evening papers to support the general release of "The Maid of the Mountains" on Monday.

During the next four weeks nearly 200 play dates are maturing in London and Greater London, and particulars of these will figure in half-page display advertisements taken in the *Evening News*, *Star* and *Standard*. This scheme is not in fulfilment of any promise or part of an undertaking given when the bookings were made, but typifies the Wardour way of giving substantial support to any local efforts by showmen to get the utmost out of their product.

The Competition

In addition to the evening papers the *Daily Express* carried a large space, and an attractive offer to all patrons of the kinemas where "The Maid of the Mountains" was showing whereby every reader is invited to give an unbiased criticism of the picture. The one who, in the opinion of the editor of the *Daily Express*, submits the best will be invited to become guest critic of the paper to review a forthcoming B.I.P. production.

The *Daily Express* will also provide every kinema with double crowns, suitably worded, drawing attention to the new competition and the play date.

Those readers who have already seen the picture are also eligible to compete, and there is no doubt that the additional interest created will add still more to the big business which the picture will gross as exhibitors who have already played it have willingly testified.

Altogether a scheme which we are sure will be greatly appreciated—all the more, perhaps, because it is in the nature of a surprise.

◆

LOUIS GASNIER

Paramount Director for U.S.

After eight months spent in Paris directing foreign language productions at Paramount's Joinville studios, Louis Gasnier has returned to Hollywood to resume work on English talking pictures for the same company.

Since leaving California last May, Gasnier has directed two French and two Spanish productions.

TAX PETITIONS PRESENTED TO M.P.s

FACTS AND FIGURES IMPRESS LOCAL MEMBERS

Two members of a deputation of Gateshead exhibitors who waited upon Thomas Magnay, M.P., for the borough, on Saturday, told him that unless the Entertainment Tax was reduced, they would have to close down their halls.

"I think you have made out a very strong case, and I shall support it up to the hilt," T. Magnay told the deputation, the members of which were E. Richard Eadie and H. Faid, Classic Picture House; A. Burgass, Bensham Picture House; T. Armstrong, Coatsworth Picture Hall; J. S. Snell, Shipcote Picture Theatre; George Bolam, Empress Electric; A. Hope, Palladium Picture House; W. Macdonald, Ravensworth Picture Hall; F. W. Morrison, Imperial Hall, Dunston; T. Watson, Scala Theatre; and R. E. Mee, Palace Theatre.

A petition carrying the signatures of 12,748 adult voters in the constituency was presented.

One of the exhibitors stated that on the year's working his takings showed a decrease of £760, and the amount paid from the hall in Entertainment Tax in that period showed an increase of £550.

Mr. Magnay promised to give his support to the campaign. He added that the Lord Mayor of Newcastle, Dr. J. W. Leech, M.P. for Newcastle West Division, had suggested that the matter should be considered by the Northern group of Members of Parliament. "I think that an excellent idea," declared Mr. Magnay.

Tax Deputations

Exhibitors all over the four Northern Counties are carrying out their pact, as opportunity occurs, to interview members of Parliament, and put before them the petitions that have been signed in the kinemas in favour of taking the entertainment tax off the cheaper seats.

Alfred Smith, secretary of the Northern branch of the C.E.A., and E. J. Hinge, vice-chairman of the branch, waited upon Coun. J. W. Leech, M.P. for Newcastle West Division and Lord Mayor of Newcastle, and were very sympathetically received.

It is understood that everywhere in the North where Members of Parliament have been approached individually, they have been impressed by the huge volume of signatures which have been attached to the petitions, and by the facts and figures which kinematograph exhibitors have been able to place before them.

One Member of Parliament for a Northern constituency remarked to an exhibitor, "The position appears to be really serious; much more serious than anyone outside of the Industry can possibly imagine.

"I think it is imperative that the Members of Parliament for Northern constituencies, where trade depression is so keenly felt, should get together before the Budget is introduced."

M.P. Receives Southend Petition

Southend exhibitors, headed by Harry Chadwick (Rivoli), have presented a petition with 11,000 signatures, against the Entertainment Tax to Lady Iveagh, M.P., the local member, who has promised her support to obtain a remission of the tax on the cheaper seats.

◆

Theatres Go Over to Films

"Kid from Spain" at the Adelphi

As exclusively forecast two weeks ago in the *Kine.*, the Coliseum on Monday opened as a picture theatre with "Movie Crazy" and "Payment Deferred," which are being played concurrently with the Stoll Picture House.

A 3½-hour show is promised and prices of admission will range from 1s. to 3s. 9d., including tax, with matinee prices of 1s. to 1s. 6d. up to 1.30 p.m.

U.A. at the Adelphi

This week the Adelphi is also scheduled to open with pictures, which will be presented by T. H. Bostock, of Associated Theatre Properties, which own seven other London theatres, in association with Murray Silverstone, of United Artists.

The opening film on March 15 will be "The Kid From Spain," featuring Eddie Cantor.

Sound equipment has been installed by Western Electric, who have put in a 38XFNS system, which is their 27th installation in West End houses.

Talkies for Manchester Hall

Work is proceeding on the installation of kinema equipment at the Osborne Theatre, Oldham Road, Manchester, a legitimate theatre in the H. D. Moorhouse Circuit. The theatre is to be redecorated. A new operating box is being built, and this will house two Kalee projectors, fitted with H.M.L. high intensity arcs, and B.T.P. talking picture mechanisms. Messrs. Kershaws, Leeds, are responsible for the installation, which is expected to be completed by Easter.

NORTH STAFF'S LOSS

North Staffordshire has lost one of its most esteemed members of the Trade in J. Grice, of Longton. A member of the local C.E.A., Mr. Grice had considerable experience in the kinema Industry.

Dick Powell, one of the stars of GOLD DIGGERS OF 1938 (First National)

ESSEX S.O. CONDITIONS

10 Per Cent. for Charity

LIVERPOOL TERMS

New proposals for conditions to rule Essex towns having a population of 10,000 or more where Sunday opening is granted have been put forward by the Essex Licensing Committee. These are similar to those of London, except that closing on Sunday evening is to be at 10.30 instead of 11 p.m.

An important item of the proposal is the fixing of the charity payment at 10 per cent. of the takings.

Another condition is that no person shall be employed who has been employed in kinema work on each of the six previous days of the week, and that an appointed officer of the Council shall be granted access at any time to the wages book and time-sheets in respect of persons employed on Sundays.

In small towns the hours of opening may be altered, but the conditions otherwise will remain the same.

4s. in the £

Twenty per cent. of the gross takings of those Liverpool licensees who intend to give a Sunday performance on March 26 are earmarked for charity.

When the terms were communicated to R. K. Milne, who appeared for 71 Liverpool members of the North Western branch before the licensing magistrates, on Friday, the chairman (Mr. R. Rutherford) significantly added, "There is nothing to prevent a kinema giving some of the 80 per cent. to charity, over and above the 20 per cent. laid down."

Mr. Milne then intimated that at least two of the licensees proposed to give the whole of the proceeds to charity on the Sunday in March. He added that he was instructed that 15 per cent. is the maximum laid down by any authority.

Permission was given for the kinemas to open on March 26 and November 26, but the conditions will only apply to March 26. How the proceeds of the November Sunday opening will be allocated will be decided later.

Change in Herne Bay Conditions

An interesting development is reported from Herne Bay, which is one of the first towns to agree to Sunday kinema opening under the 1932 Act. One of the council's licence conditions was that only approved films were to be shown, and that a fixed amount would be paid to local charities by the exhibitors. For two Sundays the local kinema adhered to the conditions. Then a letter was sent to the council demanding that either the charity should be considerably reduced or the council should allow the exhibition of "A" class films. The council have agreed to forego its right to veto films, and to retain the charity quota.

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"GOLD DIGGERS OF 1933"

BIG FIRST NATIONAL MUSICAL

D. E. Griffiths, managing director of First National, has been advised by the Burbank Studios that production has commenced upon "Gold Diggers of 1933," which is intended to be of such outstanding importance that the whole resources of the F.N. Studios are now being concentrated upon it.

Amongst the players lined up for this picture are Warren William, Dick Powell, Joan Blondell, Glenda Farrell, Claire Dodd, Alan Jenkins, Aline MacMahon, Ruby Keeler, Ginger Rogers, Ned Sparks and Guy Kibbee. This cast alone is indicative of a production of exceptional power.

A Big Musical

The picture will be invested with the latest productions of a talented popular group of song writers, headed by Al Dubin and Harry Warren, who composed the songs for "42nd Street." It will be a modernised version of the play by Avery Hopwood, who twice before has provided the basis of exceptionally attractive box-office productions, which will long be remembered.

Arrangements are being made for Mr. Griffiths to receive advance prints immediately upon completion of production, and therefore "Gold-Diggers of 1933" will be shortly included in the F.N. programme.

S.O. CAMPAIGN PROGRESS

THREE POLLINGS THIS WEEK

ROCHESTER, GRAYS AND BARNES

The poll of local government electors at Rochester takes place to-day (Thursday). An official appeal for cars and helpers has been issued.

W. R. Fuller, general secretary of the C.E.A., points out that it is the desire to reawaken interest that prompts us to describe the difficulty that will be encountered at this latest poll.

There are no kinemas in Rochester itself, but the adjoining town of Strood comes under its jurisdiction, and it is the halls in the latter that are now issuing an S O S. It is felt, with good reason, that the support of the local, that is the Strood, electors may be swamped by the vote in Rochester, which is a cathedral city, and naturally a stronghold of the "antis," unless every effort is put forth by the Trade.

Cars should report at the Invicta Cinema, High Street, Strood.

An Appeal From Grays

Polling at Grays takes place on Saturday, March 11. An urgent appeal for cars is made by A. E. Abrahams, whose company, the Fredericks Electric Theatres, Ltd., own the Regal and the Empire.

Mr. Abrahams is afraid that the fleet of cars available in other districts may not be forthcoming owing to some members of the Trade imagining that Grays is a long way from town. Actually, he points out, Grays is only 20 minutes' run from the West End.

Offers of assistance are requested to be made to Mr. Hyem, Fredericks Electric Theatres, Ltd., 25, Shaftesbury Avenue, before Friday, or on the polling day, March 11, to B. Smeeden, 45, High Street, Grays.

Barnes on Saturday

The Borough of Barnes, with 19,227 local government electors, is to poll on the question of Sunday opening next Saturday, March 11.

H. R. Schofield, of the Ranelagh Kinema, appeals to the Trade for the loan of cars and assistance.

Polling also takes place next week at Queenborough, Kent.

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NEWCASTLE TRADE FAVOURS S.O.

Action by Watch Committee

The first hint of a coming fight in Newcastle for Sunday licences was given at a meeting of the Watch Committee of Newcastle City Council, on Friday evening. The Watch Committee is charged with the administration of the regulations under the Kinematograph Acts, but if it should decide that a case has been made out by the exhibitors for Sunday entertainments, it will have to make a recommendation to the City Council, in the form of a report, and that will be subject to the decision of the council, and then be the subject of a town's plebiscite.

Newcastle exhibitors have not so far held Sunday licences, and until recently they were definitely against making application for them, as a body.

However, at the meeting of the Watch Committee a deputation of the exhibitors waited upon the committee, with a view to ascertaining the views of the Watch Committee upon the question.

Also in attendance was a deputation representative of the Sunday Observance Society, prepared to offer opposition to the granting of Sunday licences.

On account of the length of the agenda before them, the members of the Watch Committee decided to hold a special meeting to-morrow (Friday), to hear the views of the exhibitors and of those who are in opposition to Sunday entertainments.

Alfred Smith, secretary of the Northern branch of the C.E.A., in the course of an interview, admitted that the majority of the members of the branch were now in favour of having Sunday licences.

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S.O. REPORT REJECTED

RECANTATION AT WALLASEY

There has been some bother in the camp of the Wallasey Christian Council, which, having had negotiations with local exhibitors on the question of Sunday kinemas, was believed to be partly in sympathy with the claims of the kinemas.

The president of the Council is definitely in favour of Sunday opening, but the report of the committee which had conferred with the Watch Committee and the exhibitors has been rejected

As the result of the new situation which has arisen, the Wallasey exhibitors on Friday night decided that all future negotiations must be made exclusively with the Watch Committee.

The decision of the Wallasey Christian Council came as a "bombshell" to exhibitors and the Watch Committee, who had been led to believe that the Christian Council would support Sunday kinemas provided that certain conditions were agreed to.

These conditions were:—The kinemas not to open before eight o'clock, and all films displayed to be approved by a joint sub-committee comprising representatives of the Watch Committee, the Trade, and the Christian Council. These conditions were approved at a recent meeting of the Watch Committee.

2,759 MAJORITY AT RICHMOND

Willesden and Wimbledon Campaign

Richmond, Surrey, decided on Wednesday last in favour of Sunday opening, the result of the polling being:—

For	4,664
Against	1,905
Majority in favour	2,759

About 38 per cent. of the electorate went to the poll and the two kinemas serving the area had to contend with vigorous opposition following the town's meeting vote going against them.

F. Clive, general manager of Joseph Mears' Theatres, had control of the campaign, which was thoroughly organised and well publicised. Plenty of support was given by the Trade and the transport depot had 34 cars in action.

Willesden Campaign Opens

When the proposal for Sunday opening was put to the Willesden Council last week it was passed with little opposition. March 23 has been fixed for the town's meeting.

With a local government electorate of 90,000, Willesden is the largest urban district in the country. The area includes Harlesden, Kensal Rise, Neasden, Stonebridge, and Dollis Hill. Seven kinemas serve this district, which is divided into 19 wards requiring 36 polling stations.

Using the Empire, Willesden, as a temporary headquarters, Sidney Bernstein is taking an active part in the campaign, and a local Sunday Films Association is being formed.

Wimbledon Town's Meeting

At Wimbledon, as always invariably happens, the town's meeting on Thursday resulted in a vote approving S.O., the figures being 402 and 232.

Very little advance propaganda was undertaken by either of the protagonists, the local ministers contenting themselves with pulpit announcements, while the Trade employed their screens and concentrated in obtaining signatures to a petition. Sandwichmen were also used on the day of the meeting.

A poll has been requisitioned and will probably take place on Tuesday, March 28.

Margate Town's Meeting

The town's meeting at Margate last Wednesday aroused little interest, for although the resolution went against the advocates of Sunday opening, the voting was only 102 against and 33 in favour. A poll will be demanded by the kinema interests.

The Barking Corporation has recommended application for permission to adopt the Sunday Opening Act and proposes to hold a town's meeting.

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Durham Ruling Reversed

County Halls Regain Privilege

The Durham County magistrates have thought better of their recent decision to ban the Sunday opening of kinemas in their area. At their adjourned session on Wednesday, March 1, they decided to allow the halls to open on Sunday nights as they have been allowed to do for the past fourteen years.

H. E. Ferens, who made the application again on behalf of the licence-holders in the area, pointed out that from an educational point of view films had greatly improved recently; and his clients were using their efforts to obtain the best type of films.

The chairman of the bench announced that the magistrates were of the opinion that the present contribution to charities in respect of Sunday openings should be doubled. H. Ferens agreed that the rate in future should be £3 per every 100 seats in each hall. He suggested that the position should be reviewed at the end of the year.

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THORNE REFUSAL

AFTER LIVELY DISCUSSION

There was a lively discussion at a meeting of the Thorne R.D.C. on the application by Thorne Moorends Empire, near Doncaster, for Sunday opening.

Although the application was supported by the Thorne Hospitals Association and an offer of ten per cent. to the Doncaster Infirmary was made, it was refused by ten votes to three, the chairman remarking that there was nothing to prevent the kinema making further application if they desired.

BRADFORD S.O. DATES

The dates fixed by the Bradford Fire Brigade and Licensing Committee for Sunday kinema performances in the city during 1933 are March 26 and October 15. Formal application to open on these dates must be made in advance to the committee.

HOME OFFICE ORDERS

Sunday kinema orders have been issued by the Home Secretary for Portsmouth, Leominster and Merton and Morden.

CENSORSHIP STANDARDS

Home Office Recommendations

"A" CERTIFICATE DEFINED

TO effect a closer co-operation of the work of the B.B.F.C. and the licensing authorities, a Committee was appointed by the Home Secretary at the end of 1931 to consider the present system of censorship and its administration.

Comprising representatives of the County Councils Association, the Association of Municipal Corporations, the L.C.C. and the Birmingham and Liverpool justices, this body has prepared a series of recommendations with which the Home Secretary has expressed full agreement, and the Home Office has issued the brochure to the Clerks of Licensing Authorities under the 1909 Act.

The present arrangements controlling kinema entertainments were reviewed in the course of a number of meetings held during 1932, and particular attention was given to the conditions under which persons under the age of 16 were admitted to exhibitions of "A" films. Suggestions for the improvement of the existing arrangements were drawn up and are briefly summarised below.

Attention should be given to some preliminary remarks surveying the present position which are of particular interest in pointing out a common misconception of the meaning of an "A" certificate.

"The grant of an 'A' certificate cannot be taken as indicating in every case that the Board consider the film *harmful* for all persons under the age of 16," says the report.

". . . Films are placed in this category for a variety of reasons. . . Films containing incidents which would terrify a child of 8 or 10 . . . may be in no way harmful to boys of 14 or 15, to whom they may make the greatest appeal. It is for this reason that the Home Office has recommended a system which allows the parent to exercise a discretion in the matter."

At Every Pay-box

The first of the recommendations of the Committee deals with the category notices, and the Secretary of State expresses a hope that all licensing authorities will now attach a condition requiring their display.

In the form in which it has been recommended by the Home Office the condition regarding category notices requires that a notice shall be displayed "in a prominent position at each entrance to the premises."

The Committee have informed the Secretary of State that at some kinemas the notice is displayed only at the main entrance, and they consider it important that *there should be a notice over every pay-box.*

It may not be necessary in some cases that at subsidiary entrances the category notice shall be of the dimensions specified in the model condition. This is a matter which licensing authorities should determine in relation to the circumstances of the particular kinema concerned.

The Secretary of State understands that in some kinemas at the present time the notice is quite inconspicuously placed, and he would suggest that licensing authorities should satisfy themselves by periodical inspection that this requirement of prominence is being properly observed.

Posters

The Board of Film Censors have now arranged that all kinema posters and other publicity material distributed by the film-renters shall in future indicate whether the film advertised has been passed "A" or "U." This new arrangement is already being put into operation; and the Committee recommend that licensing authorities should require compliance with the arrangement by means of a condition attached to the grant of a licence.

Screening the Certificate

The Committee point out that only 44 per cent. of the licensing authorities have adopted the model condition requiring the exhibition on the screen of a facsimile or slide of the Board's certificate. Many licensing authorities may have thought it unnecessary to adopt this condition, believing that in practice the facsimile of the certificate is always attached to the film and therefore shown automatically. . . .

It is of importance that licensing authorities should be in a position to insist upon compliance with the requirement of the model condition that the certificate "shall be exposed . . . in such a manner that it shall be legible to all persons attending the exhibition." The Secretary of State hopes, therefore, that all licensing authorities who have not already done so will adopt the use of this condition and will insist on the certificates being exhibited in such a way as to be perfectly clear to the audience.

Mala-fide Guardians

A common criticism of the existing arrangements for restricting the admission of children to exhibitions of "A" films is that children are able to persuade adults whom they meet outside the kinema to take them under their temporary protection until they have succeeded in passing the box-office.

The Committee . . . therefore suggest that the category notices should in future contain an additional paragraph explaining that when an "A" film is being shown children under sixteen cannot be admitted to the kinema unless accompanied by a parent or *bona-fide* adult guardian.

It may also be found advisable, when this abuse is prevalent, to require licensees to exhibit in the kinema separate notices to the same effect with an additional note expressing the wish of the management that patrons will not encourage children to evade this regulation.

It is also recommended that licensing authorities should satisfy themselves that licensees make the effect of this condition clearly known to their employees, and if there is any reason to suspect breaches of this condition, the licensee should be reminded that *any such action by his employees imperils his licence.*

Hove Censors Criticised

Ban on Films Freely Shown in Brighton Halls

"GRANDMOTHERLY legislation" by Hove's special film censorship committee—which has distinguished itself by banning films that have already been shown in the sister town of Brighton—led to some plain speaking at the annual dinner of the local Traders' Association.

Strong protest was voiced by the chairman (T. W. Pelling) that, through its insistence on a film censorship all on its own, Hove was in effect saying to the National Censor: We do not trust your judgment. A film may be good enough for the rest of England, but it may not be good enough for Hove!

"So," said Mr. Pelling, "we have the astonishing spectacle of films passed for the rest of England being rejected as unsuited to Hove's tender susceptibilities."

Seven Pictures Banned

In the course of the dinner, publicity was given to a statement by a member of the Film Censorship Sub-committee of the Hove Council that no film had actually been *banned* in Hove.

This statement was immediately challenged by exhibitors, one of whom (S. Walter Lewonski, of the Electric Empire, George Street) quoted seven cases in recent months in which objection had been taken to films booked to his kinema, and in which he had been compelled to find substitutes.

The practice has been for exhibitors to send in advance the list of films for each month, together with synopses, for the consideration of the sub-committee. There have been several instances in which the sub-committee have definitely rejected films as "unsuitable for exhibition in Hove"; and more than once they have requested exhibitors to give them private showings of certain films on which they were in doubt.

Trade Resentment

It is an irony of fate that, after having a private showing of one film, the sub-committee found that it had already been shown at another hall in Hove! Reluctantly, therefore, they gave permission for it to be shown again

Hove exhibitors feel particularly aggrieved that, while having to face strong opposition from the Brighton kinemas only a short 'bus-ride distant, they have actually been prevented from showing films that had previously drawn good audiences in Brighton. Worse still, one Hove exhibitor had even been ordered at short notice to find a substitute for a film that another Hove exhibitor had previously shown!

Among the films that have come under the ban of the Hove Censorship Committee are "The Rise of Helga," "No One Man," "Panama Flo," "Under Eighteen," "Strictly Dishonourable," and "House Divided."

The matter is causing a good deal of resentment, and will continue to do so until Hove feels that it is being treated as fairly and broadmindedly as its progressive neighbour, Brighton.

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YORKS VILLAGE CLOSURES

EXHIBITORS' LOSSES

Four more kinemas in the South Yorkshire coalfield are reported to have come into the market, and the position of the exhibitors in the colliery villages has become serious.

Discussing the position with an exhibitor with interests in a number of kinemas in that area a *Kine.* correspondent was informed that only one of these has made a profit during the last two years, and in that case the amount was only £5 6s. 2d.

Several halls have been closed down during recent months, and we are told that others will have to follow suit unless a sale can be effected. The long depression in the coal trade and the Entertainment Tax are, of course, largely responsible for the trouble, though many exhibitors contend that the percentage demanded for films, and particularly British films, is too high.

Lionel Atwill, the star of WAX MUSEUM, which Warner is Trade showing on March 12

CANADA'S FILM SUPPLY

IN EXCESS OF DEMAND

FEWER PATRONS

THE motion picture Industry in Canada is faced with the new problem of over-supply of films, according to Col. John A. Cooper, president of the M.P.D.A., of Canada, who pointed out that fewer theatres and an increasing number of pictures were providing a difficulty in the matter of adequate returns.

Closed theatres represented 13 per cent. fewer customers for the exchanges to the extent of 5 per cent. of picture bookings. Canada is now importing 60 French features per year, and these cut off another 2½ per cent. of bookings for established distributors in the Dominion.

More British Pictures

A further factor is the increasing number of available British films. These were almost negligible until June, 1932, Col. Cooper said, but they were now coming in freely and were finding favour with the theatre-owner and the public.

During 1933, the supply of British films in Canada would be double that of last year which, again, was larger than the imports of 1931. Some Canadian theatres were going "All-British," and this would tend further to reduce the number of buyers for American pictures. Col. Cooper believed that British films would account for 10 per cent. of total Canadian bookings in 1933.

Fewer Patrons

Canadian theatre attendance fell off 12 per cent. in 1932, judging by amusement tax returns and official statistics, and thus far in 1933 there had been a greater patronage decline, comparatively speaking. There was also the factor for both exchanges and theatres of reduced admission prices which had been general in recent months.

Reduced revenue for the distributors of American pictures in Canada could be regarded as approximately 30 per cent. If the American supply continued normal, then the average gross per picture would be reduced 30 per cent.

There was one solution, and that was to reduce the number of American pictures offered, reduce the cost of prints and other items and thus increase the average gross and net per picture. To do this, however, there would have to be unanimity of mind and purpose.

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PRODUCTION FOR CANADA

BRITISH-AMERICAN FILMS PROJECT

Edwin Carewe, the well-known director, who has over twenty years' service in films to his credit, has arrived in Victoria, B.C., to take charge there of a production field for moving pictures. Mr. Carewe stated that he had been asked to come by the British-American Films Co. to give his advice on the proposal to establish a studio in Victoria. He was prepared to give his full time to the direction of picture production in Canada.

"There is a wide-open market for pictures now," declared Mr. Carewe. "The chief point in connection with the establishment of a studio in Victoria is the fact that it stands to benefit from the British quota law, which requires that 20 per cent. of the pictures produced must be made in the British Empire.

"Returns from pictures produced in the British Empire should be sufficient to justify the establishment of a studio in Victoria. There is no reason why good pictures should not be produced there and find a ready market. The producers of Hollywood would be prepared to give their co-operation, for it is to their interests to get in on the British quota."

When Mr. Carewe left Hollywood he was given a remarkable send-off by the leading members of the movie colony there.

Both the Palace, Devizes, and the Gaiety, West Hartlepool, opened during the past week with Western Electric.

A NATIONAL MARK FOR FILMS?

SIDCUP QUESTIONS IN PARLIAMENT

IN the House of Commons on Tuesday Smedley Cooke asked the President of the Board of Trade if he would consider the advisability of taking steps to make it illegal for films to be advertised or shown without a clear indication of the country of their creation or origin, in the same way as certain goods had to be marked under the Merchandise Marks Act.

Walter Runciman replied that as at present advised, he could not see his way to introduce the legislation which would be necessary to give effect to the proposal, but he had noted it.

J. Batey asked the Home Secretary whether communications had passed between his Department and the Sidcup District Council regarding the Sunday opening of kinemas since the rejection by the House of Commons of the Draft Order, and if he was aware that the proposed amalgamation of Chislehurst and Sidcup had been rejected by the Chislehurst Council, thus removing the chief objection to the Order?

In reply, Sir John Gilmour said that on February 17 he notified the Sidcup U.D.C. of the rejection by the House of the Draft Order, and on the same day he received a copy of a resolution passed by the Council on February 15. As regards the proposed amalgamation of Chislehurst and Sidcup, he noted that this proposal formed part of the review of districts by the Kent C.C., under section 46 of the Local Government Act of 1929: that a local inquiry had been held and that the whole question, including the recent resolution of the Chislehurst Council against the proposed amalgamation was now before the Minister of Health.

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SMETHWICK HOURS

COMPARISON WITH BIRMINGHAM

At the meeting of the Smethwick Town Council on Wednesday, referring to the decision of the Watch Committee concerning the hours of the Sunday kinema performances, Ald. Morris inquired whether 8 p.m. was fixed for the convenience of picture-goers only, or for the convenience of church-goers, who would attend the kinemas after the service.

Ald. Pinkney, the chairman of the Watch Committee, said that Smethwick went into the question at the opening of the season, and a committee of magistrates and council representatives made the recommendation of 8 p.m. Birmingham commenced to open at 7 p.m. Until then the arrangements in Smethwick had been highly satisfactory.

It was decided to make no alteration in the hours in the borough during the present season.

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PROVINCIAL RENTERS

IDEAL BRANCH CLOSES

L. Mangan, the Birmingham manager of First National Film Distributors, announces that on and after March 6 the address of the Birmingham office will be 87, Station Street, Birmingham, 5, and the 'phone number Midland 3083 (2 lines).

County Films

County Films, from which Ambrose Pickard has severed all connection, will continue to operate until all current contracts mature, pending the appointment of new representatives for A.P.D., Ace Films and W.P. Films.

Renterless Bristol

It is understood that the Bristol branch of Ideal Films will close down at the end of the present month. Recently the local Gaumont branch was transferred to the premises of the Ideal, the two being worked in conjunction.

In future the West of England territory for both Gaumont and Ideal will be controlled from Cardiff, where Maurice Prince will be in charge. With the departure of Ideal Bristol and the West Country loses its last renting branch.

PORTSMOUTH DISCUSS S.O. TERMS

DEPUTATION MEETS WATCH COMMITTEE

PORTSMOUTH exhibitors have put to the local Watch Committee their case as to the conditions upon which they think Sunday opening should be granted. At the monthly meeting of the Portsmouth Branch of the C.E.A., it was reported that the deputation had been very favourably received. At the same meeting, however, the Watch Committee also received a deputation from the representatives of the Church, who are opposing the opening of kinemas before 8 p.m.

The recommendations of the Watch Committee, which have not yet been made public, will be submitted to the City Council in due course.

The Chairman (Coun. F. J. **Spickernell**) also stated that it had not been quite clear when they got Sunday opening whether they would have to apply to the magistrates for a music and singing licence in addition to the Sunday kinematograph licence, and he went to see the General Secretary, W. R. Fuller, about the matter.

It was distinctly laid down in the Act, however, that when the City Council conferred upon them the Sunday opening licence, that also carried with it permission to use sound equipment, and so on, but, of course, they would not be able to have a band or a singer, or anything like that without a seven days' music and singing licence.

He had been rather anxious about it, because he felt that if they had to apply to the magistrates as well, they might also wish to impose conditions, although he did not think they would go against the expressed will of the people.

The Secretary (A. **Daniels**) submitted a financial statement dealing with the cost of the Sunday opening campaign, from which it appeared that when one or two halls had made their payments to the fund, it would be possible for the branch to cover all the expenses incurred.

J. S. **Richardson**, the Secretary and Agent of the Sunday Films Association, said that very great credit was due to several of the members for the help they had given, it being largely owing to their assistance that he had been able to keep within the budget.

The branch also expressed appreciation of the extra work put in by A. Daniels and F. Fookes, and in each case a small honorarium was voted.

The Transport Contract

The contract with the Marmion Motor Garage for the road transport of the members' films also came up for revision in view of the extra transport that would be required under the new conditions. The matter had been considered by a Special Committee, and they recommended that all halls opening on Sundays should pay for their film transport at the rate of 9d. per reel instead of 7d., and 3s. 6d. for a five-reel feature instead of 2s. 11d. It was also proposed that the petrol rebate should be continued on two runs a week, as now, but not on the Sunday run, and that this arrangement should be reviewed at the end of six months, to see how it worked out.

Victor **Pannell** suggested that the proposed arrangement was going to penalise the small halls, which would have to pay over £1 a week more for their Sunday programmes. He thought that rather excessive in view of the small profit that would be made.

It was pointed out, however, that the Committee had tried to put forward the best proposition they could on behalf of the small halls, who would have to pay more for rail transport, while other local halls would probably take cross-overs in the district, and eventually, on the motion of J. G. **Woods**, seconded by R. W. G. **Stokes**, the suggested terms were approved.

Wages and Conditions

The **Chairman** reported that he had received a letter from the Portsmouth Trades Council, giving a reminder that at a previous meeting between the C.E.A and the N.A.T.E. a mutual agreement was arrived at that if advisable a future meeting of the two bodies should take place.

"The delegates of the Portsmouth Trades Council," the letter added, "request that a meeting take place between the members of the C.E.A. and the N.A.T.E., either collectively or individually, for the purpose of discussing wages and conditions, with a view of arriving at a satisfactory settlement."

The **Secretary** stated that he had received no communication with regard to the matter, and no reference was therefore made to it on the notices sent out of that meeting. He saw by a report in the Press, however, that at the meeting of the Trades Council a resolution was also passed that the Council should ask the C.E.A. if their members were willing to make it a condition of employment that employees in their houses should be members of the N.A.T.E.

The branch agreed that the representatives of the N.A.T.E. should be received at the next meeting.

Reduced Price Vouchers

A complaint was received that tickets admitting persons to matinees at a local hall at threepence each were again being largely circulated, and that children in a particular locality had bunches of them in their pockets.

The **Chairman** pointed out that the matter had been already taken up by the General Secretary on behalf of the branch, but other members supported the allegation that the tickets were being freely distributed in various districts, and eventually the branch decided to bring the matter to the notice of the K.R.S.

Lee Tracy as a newspaper correspondent in CLEAR ALL WIRES (M-G-M)

Correspondence was received from the General Secretary with reference to the Entertainment Tax campaign. Mr. Fuller forwarded two lists, one of members who had not sent in their returns, urging that they should do their utmost to do so; and the other of members who had not paid the levy. In regard to the latter matter, Mr. Fuller wrote, pointing out that the levy was not a purely voluntary matter. The levy was made in accordance with the rules, and any member more than thirty days in arrears with his levy thereby forfeits his right to membership of the Association. The levy was, therefore, obligatory.

The **Chairman** urged all those who had not forwarded the amount to Head Office to do so at once.

Mr. **Daniels** stated that many members had not yet sent to him the figures as to the number of signatures obtained to the petition forms.

The question of arranging for a deputation to wait upon the local Members of Parliament with regard to the tax was left in the Chairman's hands.

Navy Week

A request was received from the Secretary to Portsmouth's Navy Week Committee for the names and addresses of members, so that he could approach them individually with the object of getting them to show lantern slides dealing with the Navy Week programme, from August 5 to 12, and approval was given to these being supplied.

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CUT ADMISSION PRICES

DIFFICULT PROBLEM AT SHEFFIELD

The question of reduced admission prices and cheap facilities by special arrangement is again being hotly discussed by Sheffield exhibitors.

It is suggested that the Sheffield C.E.A. should endeavour to establish a minimum admission price. Efforts made previously in that direction, also with a view of establishing a minimum price for balcony seats, have not been attended with a great amount of success.

In these days when exhibitors, particularly those in hard-hit industrial centres like Sheffield, are having a big fight to keep going, admission prices are largely a domestic matter in which the class of the hall is a big factor, a prominent exhibitor told the *Kine*. Naturally the exhibitors whose kinemas are not particularly modern or well equipped can hardly hope to get the same prices as those with more luxurious halls.

"The problem is a difficult one, but it should be remembered that it is easier to reduce prices than to increase them, for the public have short memories, and concessions made now will be difficult to regain when trade improves."

PROTEST AGAINST DEVON AND CORNWALL S.O. DECISION

Branch Negative Attitude Strongly Criticised

INDIVIDUALS TO FIGHT OWN BATTLE

THE motion passed some three months ago by the Devon and Cornwall Branch declining to support the principle of Sunday opening continues to agitate the members, and at the last monthly meeting some very candid things were said concerning it.

The **Secretary** (C. Halderson Rundle) poured oil on the troubled waters by assuring critics that though the resolution stands on the books it does not prevent individual members from making application for Sunday opening, and if they decided to do so the branch would not oppose.

The success of Portsmouth in polling such a heavy majority in favour of Sunday opening has created a feeling in some quarters that a similar achievement is possible in Plymouth, and it seems probable that it will shortly be put to the test.

Something like 50,000 signatures have been obtained to the Tax petition in Devon and Cornwall, but the complaint was again made that a number of exhibitors have not sent in their returns.

R. EADY

The threat of a rate-cutting war for road transport induced the branch to pass unanimously a resolution recommending members to continue their support of Auto-Services.

Introducing the subject of Sunday opening, C. **Burow** (Tavistock) said he was not present at the meeting at which the branch "squashed" the suggestion made by Mr. Eady that application be made for Sunday opening.

The **Secretary** did not agree with that interpretation of the decision.

Mr. **Burow** said that for a branch that had hitherto worked for Sunday opening to squash the proposal, because it was made on behalf of a big house, was strangely inconsistent.

The **Secretary** pointed out that it was open to any individual member to proceed to apply for it if he wishes.

Mr. **Burow** said an individual had little chance of success if it could be said, "Your Association is against you." When talkies came in Mr. Eady prophesied that the man who did not run them would find himself where the lantern man who did not go into the films found himself: knocked out of business. That prophecy had proved true! In the same way he believed Sunday opening was inevitable. He argued that the man who did not open on Sundays was not a Christian. It was a Christian work to provide a healthy rational amusement six days a week, and he should be allowed to do his bit on Sundays. Personally, he did not expect to make money on Sundays, nor did he want to.

L. **Crews** (Exeter)) said Mr. Burow was taking an extraordinary view, and one with which he totally disagreed. Personally, he thought six days a week quite enough for anyone to work. The small man could not keep a big staff like the larger houses could do.

Further Action if Necessary

The **Secretary** said if everybody in the branch was in favour of Sunday opening the branch would support it and act. The resolution did not prevent further action.

Mr. **Burow** said it was very difficult for an individual to take such action. He was in the position of having had a seven days' licence for nine years. But the Urban Council, the owners of the hall, placed an embargo on Sunday opening, notwithstanding a petition signed by 1,900 people asking for it. If he made an application he would be met with the statement, "Your Association opposes you." In his opinion the action of the branch was not progressive. If there were members who wanted Sunday opening the branch should support them and not adopt a dog-in-the-manger policy.

Mr. **Eady** declared that the exhibitors who now opposed would, when Sunday opening was conceded, be very pleased to creep in and take advantage of what others had got for them.

Mr. **Crews**: Not because of what the Sunday openers get for them, but because of what they have let them in for.

Mr. **Eady** retorted that he started Sunday concerts in Plymouth, and others came in afterwards. Since Sunday concerts were closed at the house in which he was interested, six girls, two men and three youths had not been receiving the week's wages apiece that they were before.

Mr. **Harcourt** contended that it was for the people who wanted it to act themselves. He did not, because he could not see any money in it.

No action was taken, though it was agreed that if members sought sanction to Sunday opening the branch would not oppose, and the indications were that in the bigger towns of Devon, at all events, some effort in that direction will sooner or later be made.

Tax Petition Response

Reporting on the progress of the tax campaign, the **Secretary** said that 22,993 signatures had been secured in Plymouth, 8,807 in Exeter, several thousands in Torquay and Paignton, and totals varying from thousands down to hundreds in the smaller towns and villages. He suggested that copies of the model statement of the case for reduction should be typed and sent to each Member of Parliament together with a request that he should receive a deputation.

An Offending Clause

Joe Tapley objected to the sentence in the statement that "if there were no kinemas for the working classes to go to at night, one must realise how readily the street corner would afford opportunity for the undesirable type of agitator." That, he thought, was unnecessary and was open to misunderstanding. He did not wish to reflect on people because they took a line with which he did not agree by labelling them agitators.

Mr. **Harcourt** took the same view.

The **Chairman** said he also strongly objected to stigmatising street corner agitators.

R. E. **Eady**, on the other hand, was not disturbed by the phrase, because he recalled his experiences in Scotland, where more men preached at the street corners of Glasgow, Edinburgh and certain other big centres on Sunday than in all the rest of the country put together.

The **Secretary** suggested that the sentence objected to could be deleted, and this was agreed to.

Dilatory Exhibitors

The **Secretary** reported that 25 per cent. of the Tax levy defaulters had now paid up. A number had not yet sent in their returns.

Mr. **Harcourt** said he could not understand exhibitors withholding them, because if a remission of the tax was granted, even if only on the lower prices, it would be to their advantage. It was very essential that the figures should be as comprehensive of the trade as possible.

The Secretary was instructed to try the effect of another letter.

Road Transport

The branch received L. Dawkin-Jones, Bristol manager of Auto-Services, who instituted a road transport system for films in Devon and Cornwall, and listened to what he had to say about a rate-cutting war which was threatened.

The **Vice-Chairman** (W. Pickles), speaking for exhibitors of Cornwall, said they felt very grateful to Auto-Services for going out of their way to provide a service which met efficiently the peculiar needs of a very scattered area.

Mr. **Jones** said the company were establishing a depot at Plymouth.

Joe Tapley (Totnes) said he also could testify to the efficiency with which he had been served.

H. **Harcourt** said the firm took a risk in starting the service, but it had proved a godsend to small exhibitors. He urged members to continue to support the firm that had served them well.

In reply to a suggestion that Plymouth and Devon were at times at a disadvantage through the operating of the service in Cornwall, the **Secretary** said that was not so, because there were two separate services—one for Devon as far west as Plymouth, and the other from Cornwall working from Exeter through Mid-Devon and North Cornwall without touching Plymouth at all.

C. **Burow** (Tavistock) said since the road service was instituted he had saved £2 10s. a week in the cost of carriage of films and that was an important thing to a small exhibitor. Further, the saving had not been at the expense of efficiency of service, and he had, therefore, full confidence in moving that the branch recommend its members to continue their support of Auto-Services.

L. **Crews** (Exeter) seconded, H. **Harcourt** (Devonport) and **Joe Tapley** (Totnes) supported, and it was carried unanimously.

Buster Keaton in WHAT! NO BEER? (M-G-M) reviewed in this issue

BRADFORD SUPPORT J. HARRISON

Bradford branch C.E.A. has decided to support John Harrison in his candidature for the C.E.A. vice-presidency.

SMALL HALLS CRIPPLED BY TAX

BIRMINGHAM'S APPEAL TO THE CHANCELLOR

A MASS meeting held under the auspices of the Birmingham and Midlands branch of the C.E.A. on March 3 protested against the injustice of the Entertainment Tax and unanimously solicited the Chancellor of the Exchequer to grant some relief, without which, the resolution stated, it would be impossible for many of the small exhibitors throughout the country to carry on.

Harry B. Lane (chairman of the branch) presided over a big muster of members and others and stated that at three of the houses of which he was a member of the directorate the takings decreased by £6,084 during the 12 months ended last November, whereas the amount paid in tax increased by £3,392.

Coun. G. F. McDonald said it was only bare justice to the Trade that the tax on seats up to 6d. should be removed. The tax on the cheaper seats was a burden on the artisan classes and a heavier burden still on the exhibitor, who paid large sums to the Chancellor and had only a modicum left for himself. The Trade was anxious to respond to the Lord Mayor of Birmingham's "Spend Now" appeal, but under present conditions it was unable to do so.

Sidney W. Clift (vice-chairman of the branch) asserted that only the drink trade had been attacked with as much voracity as the kinema Trade. He knew no other industry called upon by the Government to hand over 25 per cent. of its receipts.

The abolition of the tax on seats priced up to 6d. would involve a remission of 1¾ million pounds, but, taking into consideration the present loss of revenue due to reduced kinema receipts the margin of loss to the Chancellor would be comparatively small.

Such remission would encourage the pushing forward of kinema building schemes now held up, and in this way provide additional employment. Distressing as the tax had been to the Industry, it was impossible to estimate the social harm it had done to the working classes.

If exhibitors were successful in obtaining relief from the present heavy tax the benefit would be passed on to the public.

Must Mean Closures

Oscar Deutsch (ex-chairman of the branch) expressed a fear that unless there was some remission of the tax more and more of the small houses in industrial areas would have to be closed. In his view the continuance of the present iniquitous tax definitely meant increasing the numbers of the unemployed, and it was the primary duty of the Government to reduce the ranks of the unemployed.

Coun. Edward Hewitson (Smethwick) recalled how the reimposition of the tax on the lower-priced seats left him no alternative but to close one of his houses 18 weeks later. Between the date when the tax first operated and the date of closing the takings at the house in question fell 50 per cent. compared with the corresponding period of the previous year, yet £123, compared with nothing the previous year, had to be paid in Entertainment Tax.

5s. in the Pound!

Lionel Lyons emphasised the unjustness of the tax on the cheaper seats, as compared with those above 7d. On every pound taken from sevenpenny patrons 2s. 10½d. was paid in tax, whereas on every pound paid by those who occupied 4d. seats the amount of tax was 5s.

J. Corper (manager of Paramount's Birmingham branch) declared that all the producer-renting firms were entirely in sympathy with the exhibitors. He hoped their efforts to obtain some remission of the existing tax would be successful.

Coun. T. R. Wood (Bilston) said the Government was not doing its utmost to economise. Until it did so he was afraid the Chancellor would be bound to maintain the existing taxation.

Sydney K. Lewis (one of the two candidates for the national vice-presidency of the C.E.A.) moved the resolution and said the Government still regarded the kinema and other entertainments as a luxury. It was time Ministers in the Government realised what was undoubtedly true, that the kinema had an anti-Bolshevik influence on the social life of the nation.

A. W. Rogers seconded the resolution, which, as indicated above, was carried unanimously.

John Boles and Nancy Carroll in CHILD OF MANHATTEN (U.A.), which is reviewed in this issue

REGISTER TO AVOID TRADE SHOW CLASHES IN ULSTER

White Cinema Club Suggestion to be Placed Before Renters

AT the March meeting of the White Cinema Club, presided over by W. J. Hogan (president), satisfaction was expressed at the firm attitude taken by the Belfast Police Committee in regard to the demands of the Belfast Film Committee of the Churches, who had asked for the banning of "Grand Hotel."

D. D. Young, however, raised an important point, upon which it was decided to take action with a view to getting matters altered. He stated that a false impression was being given the general public that this Churches' Committee, which was an entirely unofficial body, was the official censorship body for Belfast, as it now styled itself the Belfast Film Committee, and, further, it was referred to as that by the Corporation in its minutes and letters.

He felt that this was unfair to the Trade as eventually it might lead to the committee being recognised as such. He urged that something should be done to show that the Churches were a purely non-official body without the slightest authority or power.

J. Craig (the hon. secretary) said that in all correspondence he took care to refer to them as the Film Committee of the Churches, and the chairman stated that he would draw the attention of the Police Committee to the fact that the present title in official documents was apt to be misleading and that it would be better if it were referred to as the Churches' Film Committee.

Animal Films

It was reported that with the screening of "Bring 'Em Back Alive" and other animal films, the local society for the prevention of cruelty to animals was trying to get patrons to boycott the houses where they were shown. Exhibitors, however, had decided not merely not to pay any attention to the campaign, but to counteract it by increased advertising and other publicity. So far the attendances had not suffered nor had there been any trouble or further protests.

Trade Shows and Dead-Heads

Trade shows and dead-heads came in for a good deal of discussion.

S. Eagleson asked if it were not possible for the club to get renters to stop the clashing of Trade shows. Exhibitors could not attend two or three shows at the same time.

Will White, supporting, declared that it was in the renters' own interests to come to some arrangement whereby they did not run shows at the same time.

D. D. Young suggested that a register of dates should be kept, and that renters should ask the hon. secretary if the dates they wanted were vacant before fixing up their shows. After all, it was the exhibitors who should be considered. They were the people who booked the films.

On behalf of the renters it was stated that the difficulty of fixing dates was not an easy one. What they had to do was to secure the best mornings possible. If a man booked all the best dates well ahead they would be left in the cold and then very often after the dates were booked some of the shows were cancelled. It would be necessary for some limit to be placed on how far ahead a representative should book dates for his firm's Trade shows.

The chairman pointed out that the problem was an awkward one all round. Renters' representatives were anxious to do their best for their firms and exhibitors. Exhibitors were anxious to see the Trade shows in fairness to renters. They could not judge a film by seeing a bit of it. Belfast was so situated that it did not pay to have two shows a day. He suggested that all head offices of film companies be written to and the difficulties pointed out to them as well, stating that the Club thought that it would be in the renters' own interests if, before deciding upon their dates, they got in touch with the honorary secretary who would keep a register to find out whether they were free ones or not. The days best suited for Trade shows were Tuesdays, Wednesdays and Fridays.

This course was agreed to.

The Not Wanteds

Mr. Young asked if anything could be done to prevent so many dead-heads getting into Trade shows. One saw at some shows three or four hundred people, the majority of whom had no connection with the Trade at all. It was about time that renters revised their mailing lists or got the Club to do it for them.

Mr. Hogan stated that on his way to a recent Trade show, a man had told him he was also going, and had added: "There are six more of us, but they have gone on in advance." Although these particular people had nothing to do with the Trade they were at all Trade shows.

Renters stated that they were not in any way to blame. They did their best to limit those who attended and would take added precautions, but, on the other hand, they hoped that exhibitors would be more prompt in their arrival.

Renters' Meeting Place

C. F. O'Dowda asked if it was not possible for renters to arrange a central office for their representatives who only lived in the city and had no office or only paid periodical visits. City exhibitors were being constantly 'phoned by country exhibitors asking them could they tell So-and-so that he was wanted.

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TYNESIDE FILM SOCIETY

Plans which have been under consideration for some weeks past, for the formation of the Tynside Film Society, have now been brought to fruition, and the society proposes very shortly to commence operations, to encourage the development of a "healthy film art and a sound attitude toward it." The secretary is J A. Lilburn, 47, Caroline Street, Newcastle.

NEWCASTLE COMING OF AGE

J. COVERDALE BELL'S LONG SERVICE RECORD

THE directors of, and shareholders in, Newcastle Entertainments, Ltd., paid a well-deserved compliment to J. Coverdale Bell, to mark the completion by him of 21 years' continuous service as general manager of the Brighton Electric, Newcastle.

A dinner party was held to celebrate the "coming of age" of the theatre, when the thanks of the shareholders took tangible form in the presentation to Mr. Bell of a handsome compactum. Presentations were made at the same time to Carl Vernon Screeton, chief operator electrician, and Arthur Urrell, chief of staff, the two oldest employees, serving under Mr. Bell, who have been at the Brighton since it was opened.

Ald. Anthony Oates, J.P., chairman of the board of directors, presided. Another of the directors who was present was Ald. J. W. Telford, who is the present Sheriff of Newcastle.

Ald. Oates congratulated Mr. Bell upon having completed 21 years as manager of the theatre, and he congratulated the directors and the shareholders upon having had a man of Mr. Bell's ability as their manager for such a long period. There was a saying among the directors that if anything went wrong, or any trouble arose, Jack Bell was the one man to get them out of the difficulty, and that saying had, indeed, proved to be well founded. He had been the one and only manager at the Brighton Electric Theatre, and he had been extremely loyal to the proprietors. He had had several opportunities to accept more highly remunerative posts, but he had always turned down those offers.

J. C. BELL

A dance hall, assembly rooms and a Masonic Temple are run in connection with the theatre, for the management of which J. Coverdale Bell has been responsible. He has been associated with the Northern branch of the C.E.A. since its formation, and was, in point of fact, identified with the late Lindon Travers, F. W. Morrison, and others, in the formation of the kinema managers' association, in the North, which preceded, and out of which grew the Northern branch of the C.E.A.

He has given useful service to the Newcastle West End Poor and Aged People's Holiday Association, and he has founded a fund, out of which have been provided motor ambulances.

He certainly holds the record in Newcastle for length of service in continuity as the manager of a kinema, and probably his record of 21 years in the one office will not be challenged throughout the four Northern counties.

Only second to him in length of service at one hall will be William Carr, another ex-chairman of the Northern branch of the C.E.A., and a General Council delegate, who will complete 21 years' service as general manager at the Queen's Hall Kinema, Seaton Delaval, on August 12 next.

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AFTER 42 YEARS

SCUNTHORPE LICENCE REFUSED

Scunthorpe Magistrates have refused to grant a kinematograph licence for the Empire, Scunthorpe, unless an improvement were made in the exits, which they considered dangerous and inadequate.

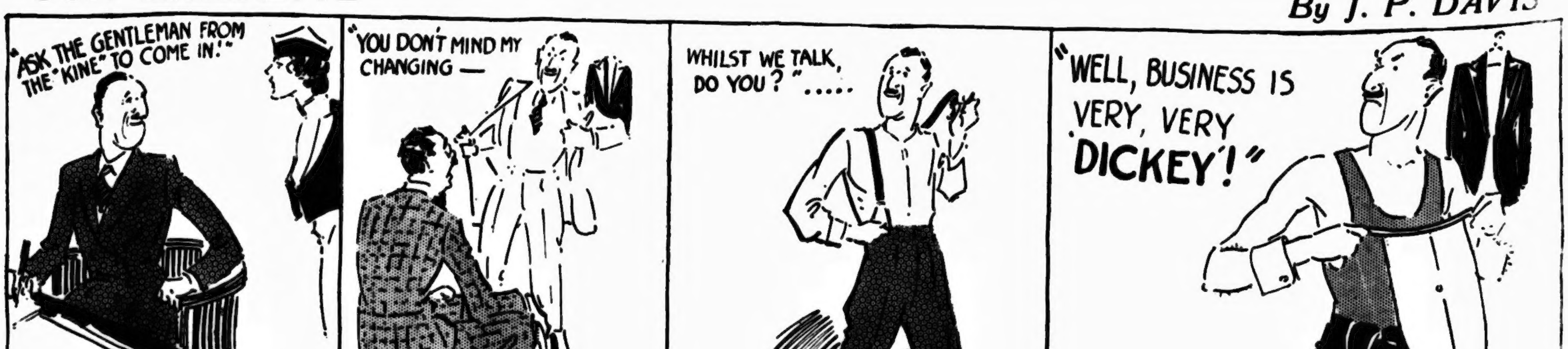
A. Alcock, of Sheffield, the proprietor, said this was his 43rd application, having had the theatre 42 years. The exits were made from plans approved by the Magistrates only four years ago.

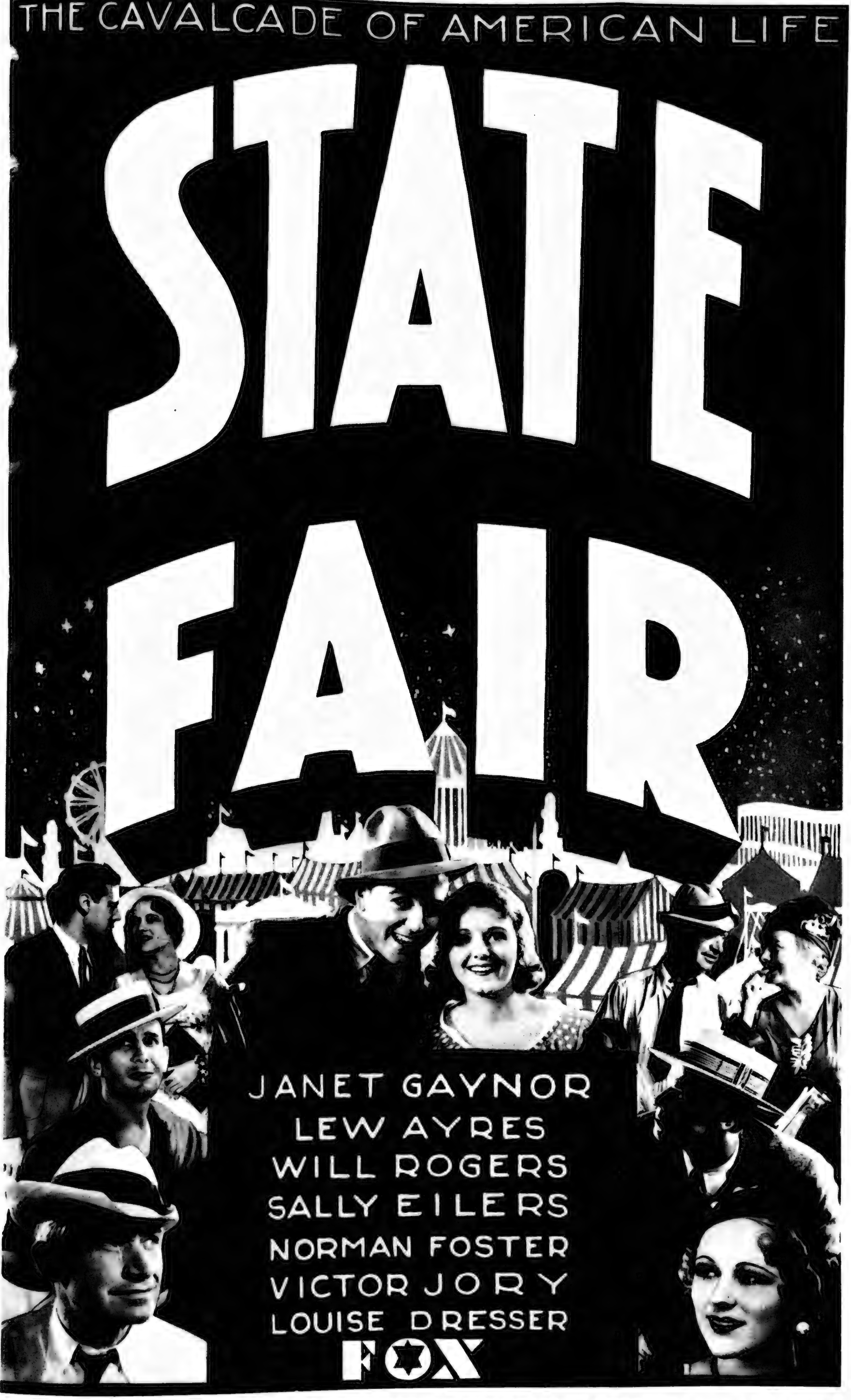
Mr. Alcock was invited to put forward a scheme for the improvement of the exits, but he decided that it would not be worth while, and subsequently withdrew the application.

"It rather looks as though the theatre, like me, has seen its day," he commented.

OUR USHERETTE

By J. P. DAVIS


"ASK THE GENTLEMAN FROM THE "KINE" TO COME IN!"
"YOU DON'T MIND MY CHANGING —
WHILST WE TALK, DO YOU?" .....
"WELL, BUSINESS IS VERY, VERY DICKEY!"



THE CAVALCADE OF AMERICAN LIFE

STATE FAIR

JANET GAYNOR
LEW AYRES
WILL ROGERS
SALLY EILERS
NORMAN FOSTER
VICTOR JORY
LOUISE DRESSER

FOX

LONDON TRADE SHOW: CAMBRIDGE THEATRE, WEDNESDAY, MARCH 15, at 8.30 p.m.

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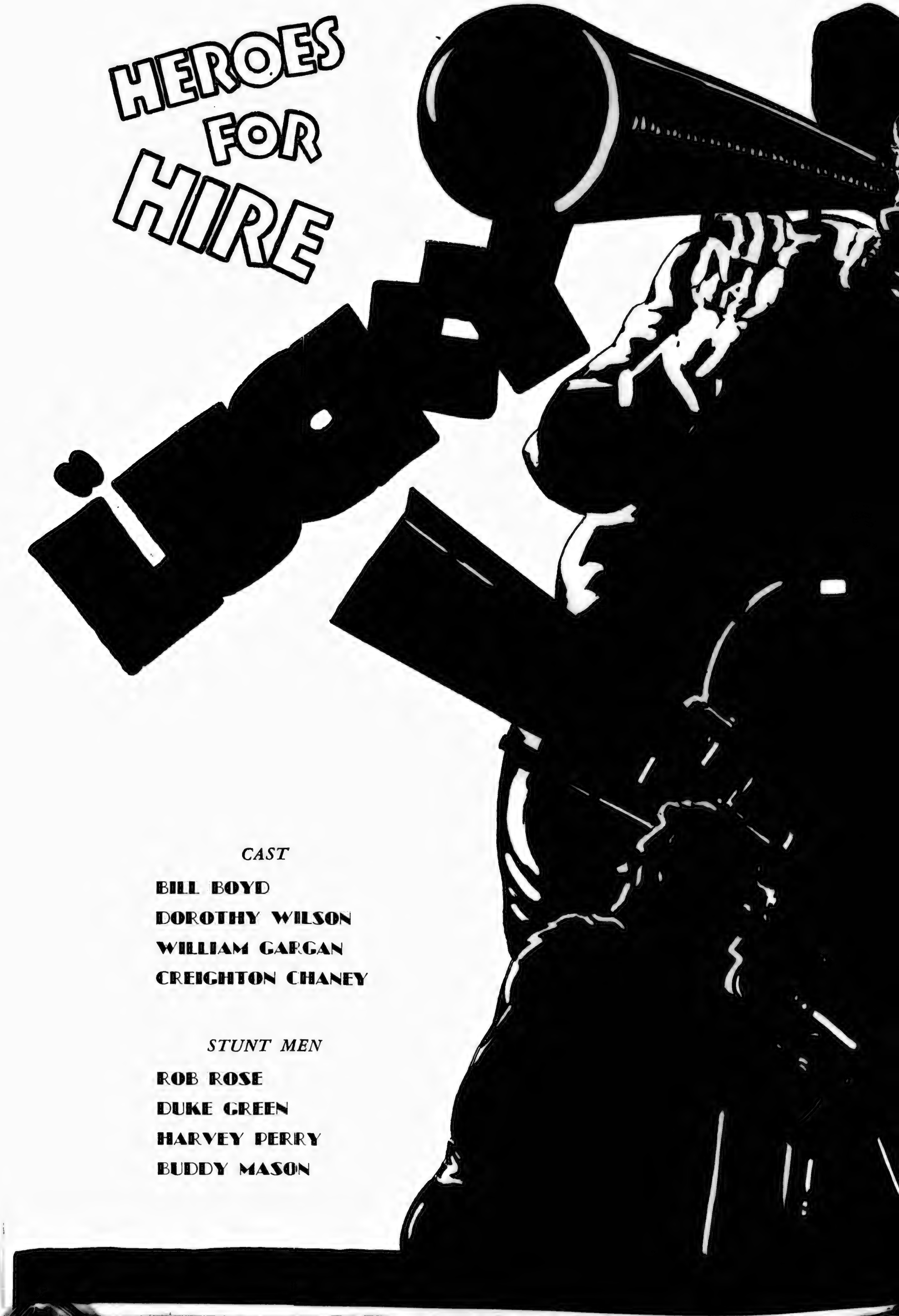
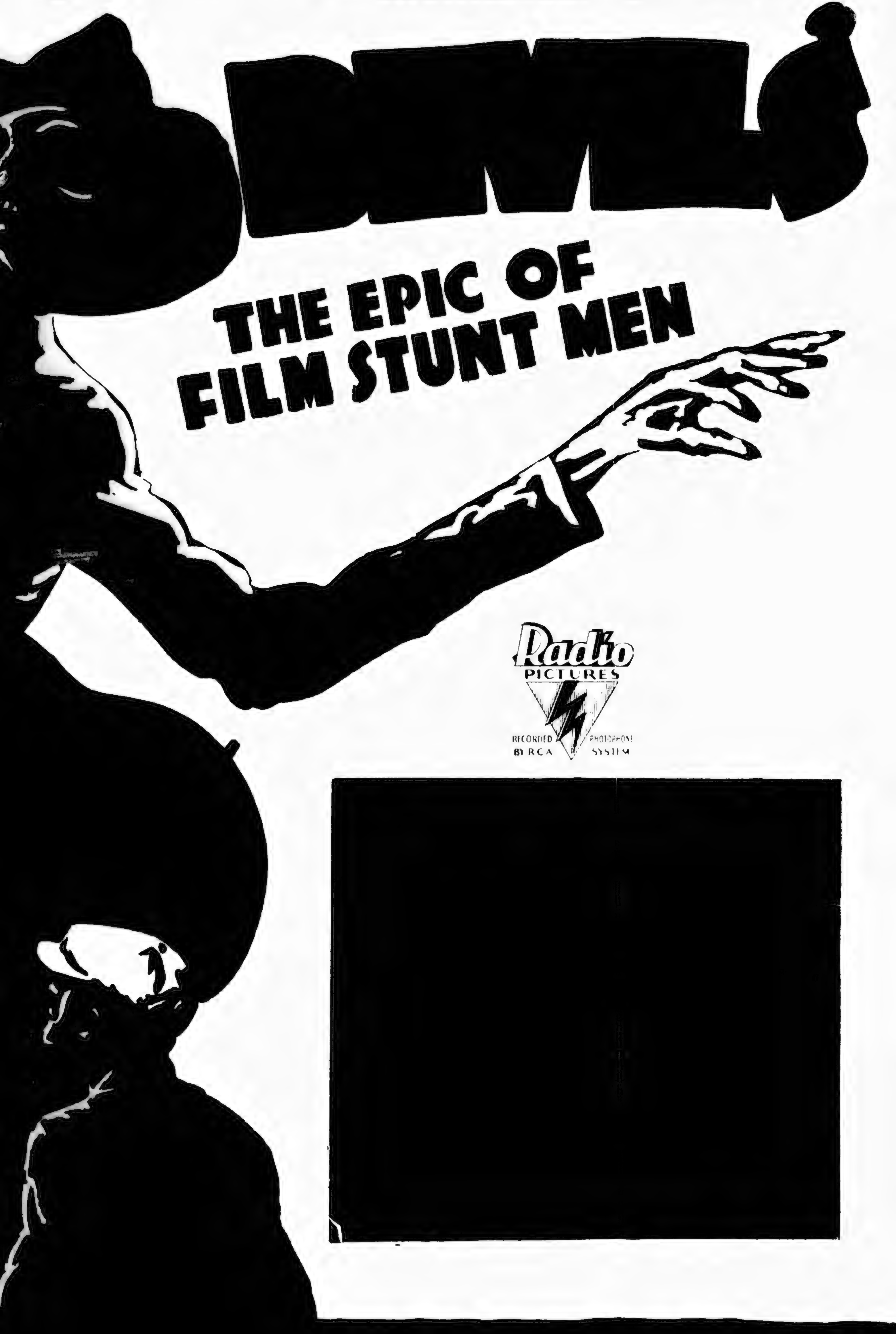


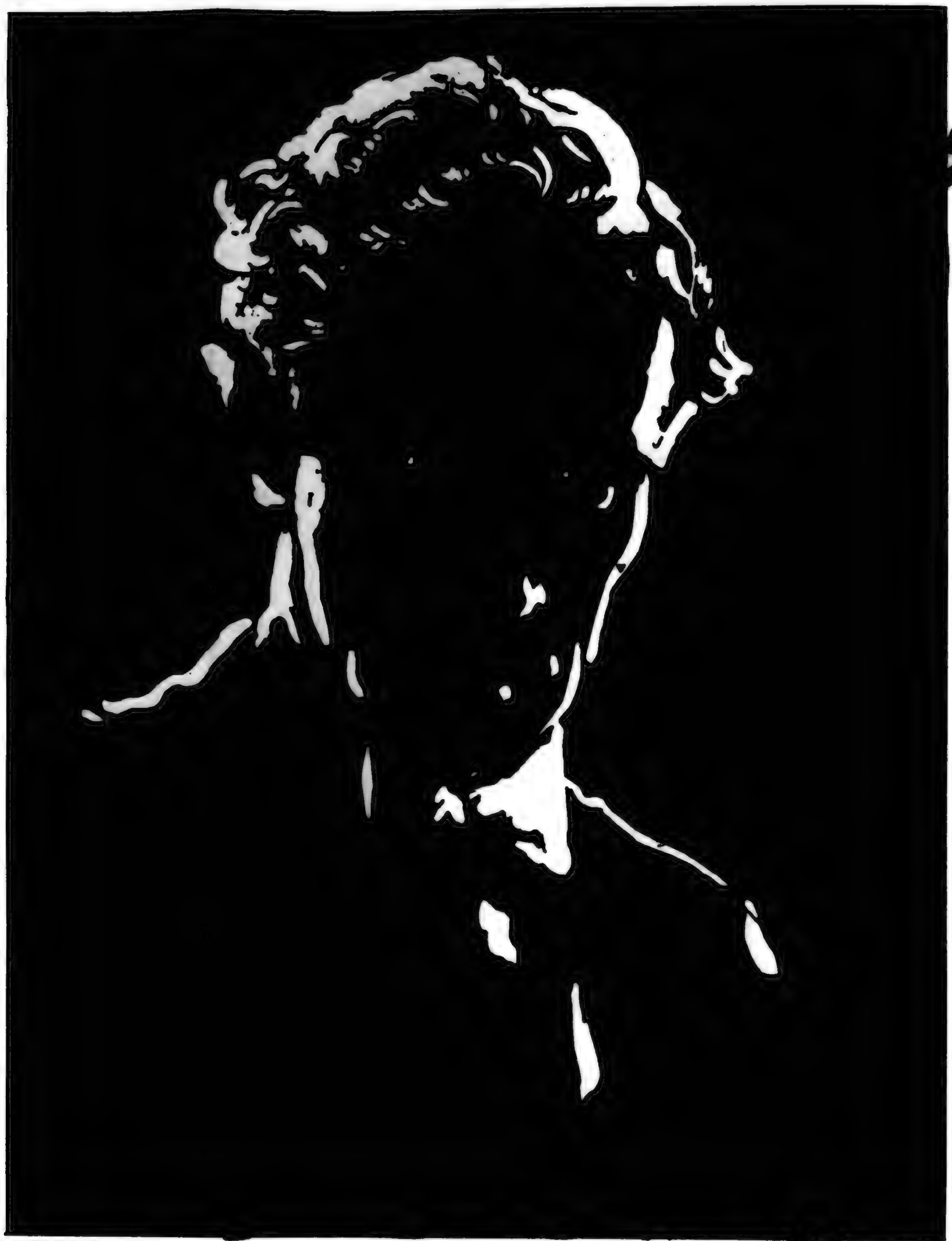
CAST

BILL BOYD
DOROTHY WILSON
WILLIAM GARGAN
CREIGHTON CHANEY

STUNT MEN

ROB ROSE
DUKE GREEN
HARVEY PERRY
BUDDY MASON


THE EPIC OF
FILM STUNT MEN
Radio
PICTURES
RECORDED BY RCA
PHOTOPHONE SYSTEM



Radio PICTURES

RECORDED BY RCA PHOTOPHONE SYSTEM

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ANN HARDING
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Broke
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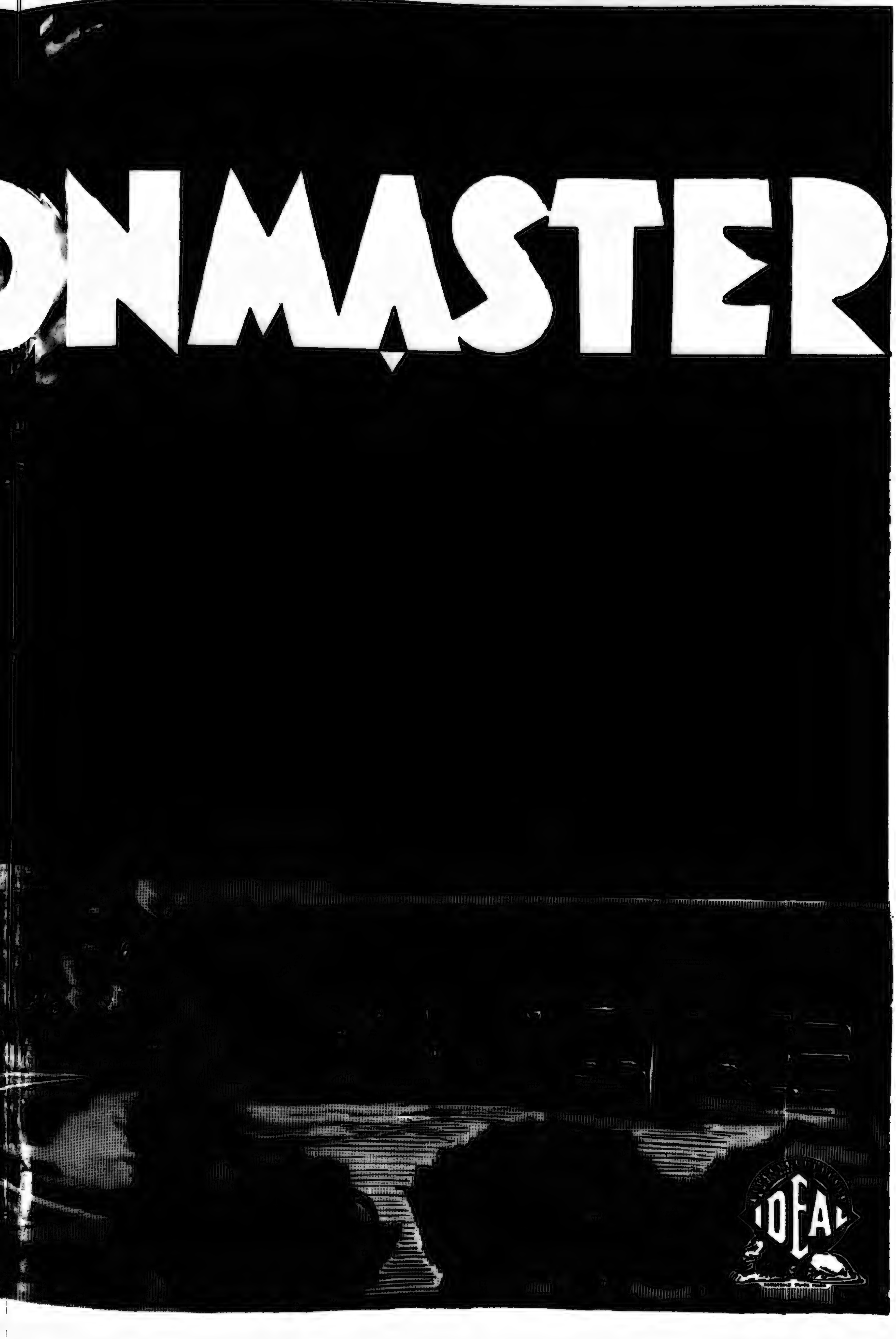
TRADE SHOW

PHOENIX THEATRE

TUESDAY MARCH 21 AT 3 P.M.

Broke 12 records in opening week including.... $ 70,500 gross in Radio ... City ...

The
IDEAL


NMASTER
IDEAL

"The Woman in His House"

A new type of eternal triangle is promised by Radio in THE WOMAN IN HIS HOUSE which depicts the struggle between a hard, self-seeking wife and the self-sacrificing "other waman," content merely to see her man happy. The protagonists are played by Leslie Howard with Myrna Loy and Ann Harding as the two women concerned

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Air Hostess **(U.A. Columbia)—American.**	66 min. **(A)**	Evalyn Knapp, Thelma Todd, James Murray.	A marital drama, conventional story put over by thrilling aerial pageantry and lifelike characterisation.	**Good programme booking for all classes.**
Blondie Johnson **(First National)—American.**	66 min. **(A)**	Joan Blondell, Chester Morris.	Gangster drama, with punch, and a moral. By-play and dialogue excellent, and star at her inimitable best.	**Powerful proposition for all classes.**
Child of Manhattan **(U.A. Columbia)—American.**	70 min. **(A)**	John Boles, Nancy Carroll, Jessie Rolph.	Modern romantic drama of big city life, put over in the popular manner. Good characterisation, bright by-play and colourful presentation.	**Very good general booking.**
***Counsel's Opinion** **(Paramount)—British.**	75 min. **(A)**	Henry Kendall, Binnie Barnes, Cyril Maude.	Piquant comedy, which neatly turns on divorce. Smart story, bright dialogue, polished acting and production qualities.	**Good comedy booking, particularly for high-class halls.**
Dangerously Yours **(Fox)—American.**	75 min. **(A)**	Warner Baxter, Miriam Jordan, Herbert Mundin.	Romantic drama with a Raffles theme. Tempo a trifle slow, but attractive characterisation and good technical work fully atone for leisurely treatment.	**Good general booking.**
***Double Wedding** **(Warner)—British.**	50 min. **(U)**	Joan Marion, Jack Hobbs.	Thin, marital farcical comedy, which rings the changes not too successfully on a familiar theme. Good team work, however, results in a few laughs.	**Quota proposition for not too exacting audiences.**
***Endurance** **(W. & F.)—British.**	60 min. **(U)**	——	A splendid revision of the records of the famous Shackleton Expedition to the South Pole, cleverly compiled. Vivid descriptive commentary by Commander Worsley, and brilliant photography make the film a first-class interest proposition.	**Very good general booking, particularly for high-class and family halls.**
***Forging Ahead** **(Fox)—British.**	50 min. **(A)**	Margot Grahame Anthony Holles.	Simple, artless British comedy, a cheerful absurdity, the disarming humour of which should please the masses.	**Quota booking for unsophisticated audiences.**
Girl Missing **(Warner)—American.**	66 min. **(A)**	Ben Lyon, Glenda Farrell, Mary Brian.	Crime drama, staged with characteristic American pep and efficiency. Bright dialogue, good team work, and clever characterisation.	**Attractive general offering.**
***Going Straight** **(Warner)—British.**	50 min. **(U)**	Moira Lynd, Tracy Holmes.	Thin comedy-crook drama, with flimsy story, amateurish characterisation and cramped presentation.	**Possible quota booking for uncritical audiences.**
***Melody Maker, The** **(First National)—British.**	56 min. **(U)**	Joan Marion, Lester Matthews.	Simple, engaging, romantic drama, a little novel in presentation. Adequate characterisation and presentation.	**Useful supporting feature.**
Self Defence **(Pathe)—American.**	67 min. **(A)**	Pauline Frederick Theodore Von Eltz, Barbara Kent.	Strong, appealing performance by star in a popular mother-love drama. Good detail, pleasing sentiment, and arresting climax.	**Good average programme booking.**
***Shadow, The** **(United Artists)—British.**	75 min. **(A)**	Henry Kendall, Elizabeth Allan, Sam Livesey.	Mystery drama, with a strong comedy element. Solution well held, characterisation sound, and presentation ingenious, but slow in tempo.	**Acceptable two-feature programme offering.**
Slightly Married **(Butcher)—American.**	72 min. **(A)**	Evalyn Knapp, Walter Byron.	Good human detail and characterisation in somewhat novel romance. Good acting.	**Good popular hall booking.**
State Trooper **(U.A. Columbia)—American.**	66 min. **(U)**	Regis Toomey, Evalyn Knapp, Edwin Maxwell.	Swift moving melodrama, with a new and vigorous theme. Every department handled with experienced efficiency.	**Capital general booking.**
***Their Night Out** **(Wardour)—British.**	75 min. **(U)**	Claude Hulbert, Renee Houston, Binnie Barnes,	Lively comedy extravaganza, familiar but laughable fare put over by good team work, elaborate technique and bright music.	**Capital comedy booking for the majority.**
***Too Many Wives** **(Warner)—British.**	56 min. **(U)**	Jack Hobbs, Nora Swinburne.	Weak farcical comedy of familiar stuff put over with painful lack of pep and team work.	**Quota booking for unexacting patrons.**
What! No Beer? **(M-G-M)—American.**	65 min. **(A)**	Buster Keaton, Schnozzle Durante.	Lively, boisterous comedy, which draws its fun from the anticipation of the repeal of the Volstead Act. Good team work, staging and slapstick.	**Safe comedy bet anywhere.**

* A British Picture.

REVIEWS FOR SHOWMEN

Air Hostess

United Artists (Columbia). American (A). Directed by Al Rogell. Featuring Evalyn Knapp, Thelma Todd and James Murray. 6,120 *feet. Released July* 24, 1933.

MARITAL drama with an aerial background, a trifle conventional in its presentation of the triangle theme, which is given new and vigorous life through authentic detail, strong characterisation and hectic aerial thrills. The plot paves the way to compelling feminine interest, and every phase of the entertainment is handled with experienced showmanship. Good programme booking for all classes.

Story.—Kitty King, daughter of a war-scarred veteran, marries Ted Hunter, a wild, irresponsible pilot, her father's comrade in France, much against the advice of her friends. Ted finds it impossible to obtain permanent employment, and things become difficult while he waits for financial backing for a proposed solo flight to Tokyo.

Kitty finally returns to work as hostess on a passenger plane, and following this Sylvia Carleton, a wealthy, flirtatious widow, promises to take an interest in the flight, quickly transferring her interest to Ted. This leads to a rift in the family lute, but Ted redeems himself by spectacular methods and the story ends with a happy reconciliation.

Acting.—James Murray draws good type as the bombastic, susceptible Ted, and his performance gives even strength to the entertainment, Evalyn Knapp is natural as Kitty, Thelma Todd effects glamorous contrast as Sylvia, and Arthur Pierson and J. M. Kerrigan are efficient in prominent supporting rôles.

Production.—The domestic side of the story is decorated with homely, engaging by-play and, as the theme develops, so the tensity of the triangle situations increases. Subtlety gives place to action and the straightforward treatment is enhanced by the spectacular background of civil aerial pageantry. The film succeeds in establishing wide appeal and has all the essentials of popular success.

Settings and Photography.—A commercial airport is depicted with a true regard for realism, which contributes to good atmosphere, while the stunt flying and culminating spectacular thrill are put over with lively enthusiasm.

Points of Appeal.—Popular triangle theme, feminine interest, good characterisation, pleasing by-play and good aerial spectacle.

Forging Ahead

Fox. British (A). Directed by Norman Walker. Featuring Margot Grahame and Anthony Holles. 4,500 *feet. Release date not fixed.*

AN artless British comedy which mingles a few new gags with the old and employs orthodox methods to put them over. The staging is not elaborate, but the atmosphere fits the subject and simple fun. Useful quota-supporting offering for the unsophisticated.

Story.—A crime school, run by Crystal, an attractive girl, in a deserted mansion, is disturbed by Percival, a wealthy youth, who decides to sleep in the house, despite the rumours of ghosts circulated by the crooks, with the intention of purchasing the dwelling for his fiancée.

The crooks try to frighten him away, but he courageously sticks to his guns and discovers the hiding-place of forged notes. Thinking them to be hidden treasure, Percival proceeds to spend the money, and Crystal employs her wiles to retrieve the notes before they receive the attention of the police. Her efforts win Percival's approbation and he drops his fiancée to marry her.

Acting.—Margot Grahame is attractive and makes the most of the rôle of Crystal. Anthony Holles is versatile and displays a good sense of humour as Percival, and the rest of the cast is drawn from bright types.

Production.—This congenial absurdity rings the changes on evergreen comedy situations with popular effect, and the star and support play with a team spirit which helps to keep things well on the move. The humour lacks subtlety and is not addressed to the better-class patron, but is adjusted to the simple requirements of the masses.

Settings and Photography.—The lonely mansion interiors are equipped with laughter-making gadgets and devices, which are employed with vigour.

Points of Appeal.—Ingenuous humour, useful team work, and resourceful staging.

Dangerously Yours

Fox. American (A). Directed by Frank Tuttle. Featuring Warner Baxter, Miriam Jordon and Herbert Mundin. 6,870 *feet. Released June* 5, 1933.

THIS drama, which lightly turns on a "Raffles" theme, is a trifle dreamy in tempo, but it glides smoothly through the byways of romance as it builds up good suspense. The characterisation is attractive and competent and gives strength to the slight story, and this, coupled with technical work of a high standard, rounds off the polished entertainment. Good general booking.

Story.—Andrew Burke, a Society crook, relieves an old lady of her valuable necklace during a seance. Claire Roberts, one of the house guests, discovers that Andrew is the thief and sets a trap for him. He, meanwhile, learns that she is an insurance detective, outwits her and shanghaies her aboard his yacht. Their close proximity then leads to romance, and Andrew finally convinces Claire of his reformation by returning the necklace.

Acting.—Warner Baxter gives a smooth performance as Andrew and brings strength to the proceedings, Miriam Jordon is an alluring Claire, and Herbert Mundin ably supplies the comedy. Florence Eldridge, William Davidson and Mischa Auer are all good in support

Production.—This light crime story is wrapped in popular romance and covers the conventional path with an easy tread. The central characters have personality and, by making the most of every twist, give point to the intriguing situations. The development is not fast, but it is in harmony with the mood and settings. The film makes pleasant entertainment attuned to all tastes.

Settings and Photography.—The interiors are elegant, and the yachting sequences are photographed from angles which do justice to the fine seascapes.

Points of Appeal.—Popular intriguing theme, appealing romance, dry humour, elegant atmosphere, and capable acting by strong cast.

Blondie Johnson

First National. American (A). Directed by Ray Enright. Featuring Joan Blondell and Chester Morris. 6,028 *feet. Released July* 31, 1933.

GANGSTER drama, a picture which presents a lively, vigorous variation of the theme that honesty pays, and handles it with rare punch and slickness. The byplay is excellent, the dialogue bristles with bright quips, and, above all, Joan Blondell is seen at her inimitable best. Here is real entertainment. A powerful proposition for all classes.

Story.—Blondie Johnson, a girl of humble birth, sees so much of poverty that she determines to make money the easiest way. She joins a gang of racketeers and helps Curley, one of the gang, to reach the top of his profession. She is let down, however, when Curley's hat becomes too small and gun play follows. She and Curley then learn that crime does not lead to happiness, and determine to go straight.

Acting.—Joan Blondell gives a tough portrayal as Blondie, but cleverly tempers it with humanity and humour. She makes the character live, and it intrigues the whole time it is on the screen. Chester Morris is in fine form as Curley, and Allen Jenkins, Earle Foxe, Mae Busch, and Joe Cawthorpe represent a fine variety of types.

Production.—Organised crime gives the story new interests which cloak the familiar theme, and excellent characterisation and direction, embodying clever showmanship, result in the moral being driven firmly home. Tense drama, crisp humour, vigorous romance, and sex, all are here, and they are spun into entertainment of real punch. A proposition not to be ignored; a gift for the summer months.

Settings and Photography.—The settings are convincing, the detail is elaborate, and the atmosphere flawless.

Points of Appeal.—Powerful story, clever treatment, great performance by star, good support, popular sentiment, humour, and first-class presentation.

Going Straight

Warner. British (U). Directed by John Rawlins. Featuring Moira Lynd and Tracy Holmes. 4,568 *feet. Release date not fixed.*

THIN crook comedy-drama, entirely lacking in pep and originality. The flimsy story leaves the players to their own resources, and their painful lack of experience lets the entertainment heavily down. Eligibility for quota purposes is the picture's only booking angle.

Story.—Peggy, attractive secretary to Lady Peckham, a *nouveau riche* Society woman, finds jobs for two ex-crooks, Hawkins and Macklin, as butler and chauffeur, out of gratitude because they had saved her father from a criminal charge. Their misguided efforts to protect her from the attentions of John, son of the house, however, leads to their arrest on a charge of robbery, but their alibi paves the way to romance.

Acting.—Moira Lynd shows a little promise as Peggy, but Helen Farrers, Hal Waters, Gilbert Davis and Tracy Holmes, the supporting players, are very weak.

Production.—Comedy, drama and romance are mixed with little skill, and the entertainment, such as it is, is flat and stodgy. The technique suggests the amateur.

Settings and Photography.—The settings, mainly restricted to interiors, are cramped, and the lighting and photography are very ordinary.

Points of Appeal.—Quota.

Too Many Wives

Warner. British (U). Directed by George King. Featuring Jack Hobbs and Nora Swinburne. 5,287 *feet. Release date not fixed.*

THIS farcical comedy is no big joke, just a rehashing of familiar chestnuts. The marital mix-up is old and the players are too pleased with themselves to worry about the demands of the audience. Very moderate quota second feature for unexacting patrons.

Story.—Hilary Wildey quarrels with her husband, John, and leaves him to return to her old job as secretary. Following this, John's boss informs him that he wishes him to pose as a junior partner of the firm so that he can entertain an important foreign visitor. He persuades Sally, the maid, to impersonate his wife, and the trouble starts when Hilary turns up as the foreigner's secretary. Complications then ensue, but they are not particularly funny.

Acting.—Nora Swinburne is graceful as Hilary, but Jack Hobbs is far too facetious as John; Viola Keats is not sure of character as Sally, and Claude Fleming caricatures the foreign visitor.

Production.—The inevitable complications of stage farce find their way into this effort, but lack of pace and team work prevent them from being put over with the desired effect. The presentation, however, is quite good, and enables the film to scrape into the possible second-feature category.

Settings and Photography.—The settings are good in detail, and lighting and photography leave no ground for criticism.

Points of Appeal.—Simple fun, good technique, and quota.

Child of Manhattan

United Artists. (Columbia). American (A). Directed by Eddie Buzzell. Featuring Nancy Carroll, John Boles and Jessie Rolph. 6,641 *feet. Released August* 7, 1933.

MODERN romantic drama of big city life, story of a dance-hall girl who went wrong the right way, which does not entirely escape from the artificial, but wraps its sophisticated theme in popular, appealing sentiment and bright, pungent humour. Good characterisation by a strong cast and colourful sets also lend glamour to the production and assure certain mass appeal. A very good general booking.

Story.—Paul Vanderkill, a middle-aged millionaire, falls in love with Madeleine, an attractive dance-hall girl, and eventually makes her his mistress. She soon finds herself in a certain condition, and Paul nobly marries her, but insists upon secrecy. The child dies shortly after birth, and Madeleine, believing that Paul has only married her to give the child a name, goes to Mexico to secure a divorce. An over-conscientious lawyer inserts an alimony clause in the papers, which are signed by Paul, who thinks that Madeline is a gold digger. The misunderstandings, however, are ultimately swept away and Paul and Madeleine are reconciled.

Acting.—Nancy Carroll is singularly unsophisticated as Madeleine, but, nevertheless, makes a pretty, appealing heroine. John Boles acts with quiet dignity as Paul, Jessie Rolph is immense in a comedy character part, and strong support comes from Charles (Buck) Jones, Warburton Gamble and Jane Darwell.

Production.—This popular piece of fiction is given life and glamour through the skill of the director and the strength and sincerity of the characterisation. The action is smooth and tender situations follow in logical sequence, never forgetting the feminine angle. The love story is played against vivid backgrounds, and the vigorous byplay, cleverly varied, never allows interest to slacken. The dialogue, too, is smart, the brightest quip being an unconscious piece of ribaldry. Highbrows may accuse the film of being hokum, but it is hokum which experience has proved never fails to win the plaudits of the majority.

Settings and Photography.—The dance-hall sequences have colour and rhythm, the interiors are tasteful, and there is an elegant mannequin parade scene, while a rough house incident in a Mexican gambling saloon is put over with rousing enthusiasm.

Points of Appeal.—Popular story, tender sentiment, good characterisation, strong cast, bright humour and lavish settings.

Girl Missing

Warner. American (A). Directed by Robert Florey. Featuring Ben Lyon, Glenda Farrell and Mary Brian. 6,204 *feet. Release date not fixed.*

CRIME drama, definitely machine-made, but turned out with characteristic American pep and efficiency. The central idea is embellished with bright by-play and snappy characterisation, and this, together with crisp dialogue, completes a lively and popular entertainment. Attractive proposition anywhere.

Story.—Kay Curtis and June Dale are snubbed by Daisy, a friend of their chorus days, while stranded in a Palm Beach hotel. They take an interest in the upstart when she is reported kidnapped, following her marriage to Henry Gibson, a young millionaire. A big reward prompts Kay to take a hand in the unravelling of the mystery, and she finds a willing lieutenant in June, who has fallen for Gibson. Their knowledge of Daisy's early history and associates enables them to reveal a plot to kill and rob Gibson, and the unmasking of Daisy paves the way for romance between Gibson and June.

Acting.—Glenda Farrell is very good as the hard-boiled, wise-cracking Kay, Mary Brian takes easy possession of the love interest as June, and Ben Lyon is well cast as Gibson. Experienced players, such as Peggy Shannon, Lyle Talbot, Guy Kibbee, Harold Huber and Ferdinand Gottschalk, fill the supporting rôles.

Production.—The story gets quickly under way, and romance and rough-stuff, accompanied by smart repartee, ride together at a pace which prevents the interest from flagging. The entertainment is typically American in conception and characterisation, but trans-Atlantic punch drives it home and leaves no doubt as to it registering with unfailing effect with the majority.

Settings and Photography.—The Palm Beach sequences are elegantly dressed, the exteriors are colourful, and the police inquiry sequences are handled with good dramatic effect.

Points of Appeal.—Neat, lively story, vital characterisation, crisp dialogue, clever twists, and good staging.

Self Defence

Pathé. American (A). Directed by Phil Rosen. Featuring Pauline Frederick, Theodore Von Eltz and Barbara Kent. 6,243 *feet. Released May* 15, 1933.

POPULAR mother-love drama, interpreted by an experienced cast which extracts full human interest from the ever-popular theme. Pauline Frederick rises to quiet emotional heights and her performance compels concentration. The detail is good and a neat, arresting climax allows the film to end on a satisfying note. Good average programme booking.

Story.—Katy Devoux runs a Western gambling saloon, unknown to her daughter, Alice, so that her education can be completed at a good finishing school. A crooked gambler, caught playing with loaded dice, sends for Alice out of revenge, but Katy's friends help her to keep her secret. The crook, not to be outdone, then attempts further trouble, but Tim, one of Katy's assistants who is in love with Alice, silences the crook for ever and escapes the penalty of the law by a spectacular alibi.

Acting.—Pauline Frederick has lost none of her skill and plays the rôle of Katy with quiet, emotional competency. Barbara Kent is an engaging Alice, Theodore Von Eltz is good as Tim and Jameson Thomas is well cast as the gambler.

Production.—No fresh light is shed on the mother-love theme, but it escapes from the sordid and sentimental, thanks to the cleverness of the star, who treats the subject with ingenuous freshness. Good drama is allowed to creep in towards the finish and there is an arresting ending. Strong feminine appeal characterises the popular entertainment.

Settings and Photography.—The staging is unpretentious but picturesque, and builds up good atmosphere and keeps pace with the development of the story.

Points of Appeal.—Star, evergreen mother-love theme, simple sentiment, sound support and arresting climax.

The Shadow

United Artists. British (A). Directed by George Cooper. Featuring Henry Kendall, Elizabeth Allan and Sam Livesey. 6,752 *feet. Released August* 28, 1933.

MYSTERY drama, with a strong comedy element, which has the merit of concealing the identity of the central character until the end, thereby keeping the entertainment maintained at an even level.

The action is a trifle leisurely, but the abundant humour, eminently popular in character, is deftly employed to prevent monotony and give contrast. Acceptable two-feature programme offering, with an additional advantage, eligibility for quota purposes.

Story.—The murder of a detective gives the police a clue to the whereabouts of a mysterious blackmailer, known as "The Shadow," and they track the gentleman to the home of Sir Richard Bryant.

They arrive in the midst of a small house-party which includes fogbound travellers, crooks, members of the family, and a facetious novelist. Murder follows the arrival of the police, and their investigations lead to a surprise denouement.

Acting.—Henry Kendall is in good form as the facetious novelist and cleverly cloaks the identity of "The Shadow." Elizabeth Allan is quite good in the feminine lead. Sam Livesey acts with quiet dignity as Sir Richard, and the rest of the cast is drawn from experienced players.

Production.—The story will not withstand serious analysis, but it has ingenuity on its side and succeeds in leading the audience right up the garden until the last. Unnecessary talk impairs the action, but the slowness of the tempo is offset by the bright, disarming comedy. The picture is a good example of its type, a popular one, and it should meet with approval in the majority of halls.

Settings and Photography.—The interiors are spacious, the atmosphere is good, and the photography and lighting efficient.

Points of Appeal.—Thrilling and amusing story, good element of surprise, capable characterisation and effective presentation.

State Trooper

United Artists (Columbia) American (U). Directed by D. Ross Lederman. Featuring Regis Toomey, Evalyn Knapp and Edwin Maxwell. 6,025 *feet. Released July* 31, 1933.

A SWIFT moving melodrama of ruthless price-cutting war in the petrol market, the simple, straightforward story of which is backed up by sound characterisation, authentic detail and good thrills. Every department of the popular entertainment is treated with efficiency, and its realistic atmosphere gives it hearty punch. Capital general booking.

Story.—Brady, president of an oil company, is threatened with trouble by Graber, head of a rival concern, unless he agrees to keep the price of petrol at a high level. He refuses to be intimidated, however, and employs Michael Rolph, a

In HIS NIGHT OUT, the British film Trade shown this week by Wardour, there is a strong cast including Binnie Barnes, Renee Houston, Claude Hulbert and Gus McNaughton

FOAMITE
SALT

Evalyn Knapp and Regis Toomey play lead in STATE TROOPER, the U.A. Columbia picture of the oil industry reviewed this week speed cop, whose integrity he has tested, to take charge of the guard engaged to protect the oil refinery. Michael manages to circumvent the extreme measures employed by Graber's henchmen, and incidently wins the love of Brady's daughter, Jane.

Acting.—Regis Toomey gives an engaging, virile performance as Michael, Evalyn Knapp is attractive as the headstrong Jane, Edwin Maxwell draws convincing type as Brady, and Raymond Hatton and Matthew Betz are sound in support.

Production.—The ruthless methods employed by combines to victimise the public by preventing price-cutting make excellent material for the building up of good, honest, melodrama.

A human story, pregnant with humour and clean romance, links together the exciting aspects of the vigorous entertainment, and competent direction and first-class characterisation round off the picture, removing all doubt as to its popular success.

Settings and Photography.—A vast oil refinery gives the story realistic background, while a runaway truck and an aeroplane, bent on bombing a container, provide real thrills.

Points of Appeal.—Good story, fast action, lively romantic interest, sound characterisation, realistic atmosphere and good thrills.

Counsel's Opinion

Paramount. British (A). Directed by Alan Dwan. Featuring Henry Kendall, Binnie Barnes and Cyril Maude. 6,806 *feet. Release date not fixed.*

PIQUANT comedy, which turns neatly on divorce, cleverly adapted from the stage play by Gilbert Wakefield. The characterisation is extremely good, the dialogue has wit, and the direction and production qualities are marked by polish. The film offers diverting light entertainment of quality, and makes a special appeal to good-class patrons.

Story.—Logan, a young barrister who specialises in divorce, is prevented from reaching his home through fog, and puts up for the night in a fashionable hotel. A Louis XV charity ball happens to be in progress, and Leslie, an attractive young woman, also fogbound, forces Logan to allow her to share his suite.

The next day Logan is called upon to give counsel's opinion by Willock, a solicitor, and discovers that Lord Rockburn desires to obtain a divorce from his wife, who he asserts had misconducted herself the night before, following the charity ball.

Everything points to Leslie being Lady Rackburn, and Logan being the innocent co-respondent. However, Logan is eventually delivered from his dilemma when it is revealed that Leslie is an eligible widow, but not before delightful piquancy is born of the misunderstanding.

Acting.—Henry Kendall sweeps through the picture with an easy sense of humour as Logan, and does not neglect character. Binnie Barnes is delightful as the provocative Leslie, Cyril Maude brings practised skill to the rôle of Willard, and Lawrence Grossmith is very good as Rockburn.

Production.—The story is written with smart ingenuity, and although some of the situations are not entirely new, they wear well and their piquancy never fails to register. The quality of the acting is certainly well above the average, and first-class team work, coupled with good production qualities, gives the picture that touch of class which too rarely stamps British films.

Settings and Photography.—The staging is elegant without being ornate, and the detail is flawless.

Points of Appeal.—Neat, piquant story, clever dialogue, fine team work by an experienced cast, and good production qualities.

Their Night Out

Wardour. British (U). Directed by Harry Hughes. Featuring Renee Houston, Claude Hulbert and Binnie Barnes. 6,600 *feet. Released June* 5, 1933.

THE stage and radio, represented by Renee Houston and Claude Hulbert, combine to bring laughter and gaiety to this lively comedy absurdity, a blending of all that experience has proved to be essential to popular light entertainment.

The familiar twists, gags and complications are put over with irrepressible enthusiasm, and the simple, straightforward fun is certain to register with the masses. Capital comedy booking for the majority.

Story.—Jimmy, a young married man, takes Maggie Maclean, a Scotch buyer, to a night club, and is robbed of his wallet by Lola, a cabaret artiste in league with crooks, during a police raid. The next day his wife and mother-in-law demand an account of his movements the previous evening, and he tells them that he was with Dickie Maitland, a well-known man-about-town.

Following this, Maitland is arrested, and Jimmy is mistaken for his chief accomplice. Jimmy gets further entangled while trying to allay his wife's suspicions, and, at the same time, silence Maitland's gang, who accuse him of double-crossing them, but Maggie eventually turns up and establishes his alibi.

Acting.—Claude Hulbert is in good form as the simple, asinine Jimmy. Renee Houston draws amusing character as the very Scotch Maggie Maclean, and Judy Kelly, Jimmy Godden, Amy Veness, Gus McNaughton and Binnie Barnes complete the well-tried supporting team.

Production.—This comedy is patterned on lines which never fail to score the laughs, and completely covers the field from boisterous slapstick to bedroom farce. The entire cast, from the stars downward, enter into the spirit of the lively medley with great gusto, and the vim which they put into the new gags and the pep which they put into the old enables the irresponsible entertainment to reach the top of its class.

Settings and Photography.—Night-club scenes are elaborate, the musical accompaniment is tuneful, the interiors are artistic, and lighting and photography are excellent.

Points of Appeal.—Popular brand of humour, good team work, attractive cast, slapstick, sound technical work, and gay atmosphere.

Slightly Married

Butcher. American (A). Directed by Melville Shyer. Featuring Walter Byron and Evalyn Knapp. 6,555 *feet. Release date not fixed.*

SLIGHT story of a man who marries a girl in a drunken state and then finds he really loves her. It is quite well told and acted, with good detail and sound characterisation. There is a strong feminine appeal in the theme

Story.—Mary Smith, brought before a magistrate on a charge of soliciting, pleads she had been expecting the man who had promised to marry her. Her story is disbelieved, but a man in court, drunk and in evening dress, proclaims he is the man. To call his bluff the magistrate asks if he is ready to marry her there and then. He agrees, and the pair go home.

The man, Martin, falls in love with his wife, but parental interference causes a misunderstanding. They are divorced, but Mary will take no alimony. Martin becomes engaged to the Society girl of his mother's choice. Mary has a child, and then, suddenly learning that her late husband is about to be married, she rushes to him and the pair are remarried.

Acting.—Walter Byron is well in character as the rather debauched but attractive Martin, while Evalyn Knapp is natural and appealing as Mary. Marie Prevost gives a very good character study of a happy-go-lucky woman who befriends Mary.

Production.—While the plot is not particularly strong, the director has introduced natural and human touches which keep one thoroughly entertained.

The dialogue has several witty lines, and the child interest ensures the feminine appeal.

Development of the characters is sincere and they represent living, credible types.

Settings and Photography.—Suitable apartment settings and street exteriors. Good, straightforward camera work.

Points of Appeal.—The feminine appeal in a somewhat unusual love story, child interest, and well-interpolated comedy touches.

What! No Beer?

M-G-M. American (A). Directed by Edward Sedgwick. Featuring Buster Keaton and Schnozzle Durante. 5,853 *feet. Release date not fixed.*

A BRIGHT, boisterous comedy, thinly disguised propaganda for the American "wets," which turns politics into lively, popular entertainment. Buster Keaton, the frozen-face comedian, and Schnozzle Durante, the vociferous one, form a good team, which is productive of clean, honest fun. Production qualities measure up to standard, and the support is furnished by a cast which includes many well-known names. Safe comedy bet anywhere.

Story.—Elmer J. Butts, a timid taxidermist, and Jimmy Potts, a boisterous barber, think that the Eighteenth Amendment has been repealed and decide to cash in immediately. They pool their resources and buy a brewery, but soon find that the Volstead Act remains on the Statute Book and that they are firmly established in the booze racket. They neatly escape from the penalties of the law, however, and make no mistake with their next enterprise.

Acting.—The methods of Buster Keaton and Schnozzle Durante contrast well, Phyllis Barry is responsible for the modest love interest, and Rosco Ates, John Miljan, Henry Armetta and Edward Brophy represent a strong supporting cast.

Production.—The comedy confidently predicts the repeal of prohibition, and out of its anticipations builds up comedy situations which are flavoured with elaborate slapstick. The idea—very American—is new, and is exploited with an enthusiasm which leads to infectious humour. The subject admirably suits the methods of the co-stars, and their tireless endeavours keep the fun at a lively tempo.

Settings and Photography.—The efforts to bring life to the derelict brewery, and the first brew which overflows through an excess of yeast, are staged with hilarity, while the rest of the detail is presented with spectacular effect.

Points of Appeal.—Good team work, bright story, boisterous slapstick, and up-to-date theme.

Double Wedding

Warner. British (U). Directed by Frank Richardson. Featuring Joan Marion and Jack Hobbs. 4,547 *feet. Release date not fixed.*

MARITAL farcical comedy, with a thin story not helped by welter or childish dialogue. The characters are fairly well portrayed, but the slow tempo reveals the triteness of the material. There are, however, a few piquant situations, and the occasional laughs justify the film's inclusion as a quota second feature in the programmes of halls that cater for the not too exacting patron.

Story.—Daisy, who is engaged to Dick, has a reputation for flirting, and in order to silence gossip a double wedding is arranged between her and Dick, and Roger, the gentleman with whom she is reputed to have had an affair, and Mildred. Daisy and Dick depart for their honeymoon at the Lovers' Knot Inn, but continue to quarrel.

Roger and Mildred also indulge in bickering, and Roger sets forth for the honeymoon inn to induce Daisy to allay Mildred's suspicions. The bridal couples then proceed to get entangled, and out of the tangle emerges bedroom situations of a familiar design.

Acting.—Joan Marion, Jack Hobbs, Viola Keats and Anthony Hankey form a fairly successful team and do their utmost to ring laughter from the marital complications.

Production.—No attempt has been made to present the familiar plot in a new guise, and the incessant dialogue, not too brightly written, allows tedium to set in. The complexities of the theme, however, are of an evergreen character, and the occasional moments of harmless fun help the picture into the second-feature category.

Settings and Photography.—The interiors are ordinary, but lighting and photography are satisfactory.

Points of Appeal.—Simple plot, occasional piquancy, and adequate team work.

The Melody Maker

First National. British (U). Directed by Leslie Hiscott. Featuring Joan Marion and Lester Matthews. 5,098 *feet. Released July* 31, 1933.

REFRESHING romantic drama, a trifle sugary perhaps, but competently portrayed and staged with some imagination. The theme is decorated with homely by-play, and the discreet use of music helps to give full expression to the gentle love interest. Useful supporting feature, particularly for family halls.

Story.—Tony Borrodale, a successful song writer, suffering from ill-health and boredom, is persuaded to take a holiday, and becomes paying guest in a country house. He falls in love with Mary, the daughter of the house, and, without revealing his identity, helps her to enter for a music competition, His help, however, results in her sonata being rejected, but he makes recompense by commercialising the tune, and she becomes his permanent inspiration.

Acting.—Lester Matthews draws good character as Tony Borrodale, and is quite natural in his gestures. Joan Marion is a pleasing Mary, Evelyn Roberts and A. Bromley Davenport are good in character rôles, and Joan White and Charles Hawtry are responsible for engaging juvenile performances.

Production.—The action of this picture, which alternates between town and country, is good, and effective contrast helps to colour the theme. Romantic interest is treated with disarming simplicity, and refreshing domestic by-play, pleasing melody and honest humour help to widen the appeal. As a two-feature proposition for family audiences the film has much to commend it.

Settings and Photography.—The town interiors are tasteful, while the rural and domestic sequences have the homely touch.

Points of Appeal.—Appealing romantic interest, disarming by-play, tuneful music, and adequate direction and presentation.

Endurance

W. and F. British (U). 5,670 *feet. Released July* 31, 1933.

A SPLENDID revision of the records of the famous Shackleton Expedition to the South Pole, a noble endeavour which ended in glorious failure. The original silent film is embellished by interesting still pictures, all of which are excellently photographed, and the authentic narrative is held together by the graphic commentary of Commander Worsley, the captain of the *Endurance*.

The film pulsates with vivid natural drama and fine spectacle, and its vigorous record of valour and self-sacrifice make it a proposition of wide appeal, one which should stir the hearts of all Britons.

Production.—The picture follows the course of the *Endurance* from Buenos Aires to the Antarctic snowfields until the ship is finally crushed by ice. Commander Worsley deals in graphic fashion with the men who, led by Shackleton, sailed in an open boat to secure help for the crew who were left on Elephant Island, and the camera does full justice to the hazards.

Apart from the interest evoked in the splendid story, there are other interests, representing bird and animal life, to keep the natural drama at concert pitch. Fundamentally, the film is a reissue, but the skill with which it has been presented gives it new life and turns it into a proposition which no wide-awake exhibitor can afford to ignore.

Points of Appeal.—Fine story, natural thrills, human drama, vivid commentary, clever compilation, spectacle, and obvious exploitation angles.

CENSOR'S REPORT *(Continued from page 3.)*

the proposals submitted by the Board which are embodied in the following resolutions:

(a) That no pictorial poster shall be issued which is objectionable or that illustrates a scene or incident which is not included in the certificated version of the film.

(b) That no illustration shall be used in any publicity matter depicting a scene or incident which is not included in the certificated version of the film.

(c) The classification "A" or "U" shall appear on all posters and publicity matter advertising films certificated by the Board.

It is confidently believed that this voluntary act on the part of the Trade will prove, in the long run, to be all that is necessary to ensure better conditions than have unfortunately prevailed for some time past, and will completely solve the problems that have arisen in this connection.

Clause (a) is designed to prevent objectionable posters from being exhibited on kinemas or other private premises. Clause (b) will, it is hoped, prevent the attacks which have been made on the films without the films themselves having been seen. Clause (c) will enable the public to ascertain in good time before the films are exhibited, the category into which they have been placed by the Board. This point is again referred to later in this report.

Consultative Committee

[A summary of the Home Office circular embodying the report of the Film Censorship Consultative Committee will be found on page 6b.—Ed.]

The Child Patron

Ever since 1923, the Home Office have recommended, in circulars issued to licensing authorities, that admission to exhibitions of "A" films should be controlled in accordance with the principle that no person under sixteen should be allowed to see an "A" film unless his parent or guardian accepts the responsibility of taking the child into the kinema with him.

The system recommended by the Home Office has been adopted by a large number of licensing authorities, and is enforced in the great majority of kinemas throughout the country. According to information collected by the Home Office, over 65 per cent. of these authorities had, at the beginning of 1931, adopted a condition prohibiting the admission of unaccompanied children to exhibitions of "A" films. It is clear that the condition relative to the admission of young persons to "A" films, as recommended by the Home Office, is now in force at the vast majority of the kinemas throughout the country.

What is termed a "child" is, according to the condition attached to kinematograph licences, a person up to sixteen years of age, and it must be admitted that many films might be considered suitable for juveniles of fourteen or fifteen, but unsuitable for children of more tender years.

Examples

Further, the words "unsuitable" and "harmful" are not synonymous terms. There appears to have been a considerable amount of misunderstanding in connection with the use of the former word. For instance, no educational authority would present as a prize to young children either Carlyle's "Past and Present" or Ruskin's "Unto this Last"; equally, no one would say that these books would do a child any harm. It would be merely held that they were "unsuitable."

An Over-rated Bogy

There is a consensus of opinion that the influence of the kinema upon the youthful mind is nothing like as injurious as it is sometimes represented to be, indeed, it is definitely stated that the youth of to-day, who have grown up under the influence of the kinema, are better than the youth of an earlier generation, when there were no such entertainments.

This opinion is confirmed by many educational authorities, and was referred to by Sir Charles Grant Robertson at a meeting held in Birmingham.

"Horror" Films

The Film Censorship Consultative Committee had occasion, during the past year, to comment on a few unusually horrifying films which, in their opinion, were particularly unsuitable for children. The Committee considered that in respect of these films, although they had been passed with the "A" certificate, it was desirable that some special warning should be given to parents.

The matter was discussed with the C.E.A., who agreed to advise their members, when these films were being shown, to display notices to the effect that such films were not, in the opinion of the management, suitable for children, and that parents were therefore advised not to bring their children to see them.

Arrangements have now been made, with the co-operation of the Board, to ensure that similar notices will be exhibited in respect of any other films of this character which may from time to time be certificated.

These films will also be notified in the monthly list of films passed by the Board which is sent regularly to local authorities throughout the country. No objection to this arrangement has beeen raised by any section of the Trade.

Conclusion

The Board continues to act as a centre for ascertaining the trend of public opinion. It has again to thank many Government Departments, a large number of Local Authorities and important social organisations for submitting their views on some of the films exhibited. This interchange of views has proved most helpful, for it has enabled the Board to assist the Trade in obviating difficulties which might have arisen with licensing authorities.

The Board has also to thank the members of the Trade for their continued loyal support and co-operation. Without such support and co-operation, expressing as they do the harmonious relations existing between the Board and the Trade, and the earnest desire on the part of the Trade to keep a high standard of entertainment, the work of the Board would have been indeed difficult.

EDWARD SHORTT,
President.
J. BROOKE WILKINSON,
Secretary.

G.-B. BONUS ISSUE TO SHAREHOLDERS

SECOND PART OF REFUNDING SCHEME

By Our City Editor

THE Gaumont-British Picture Corporation has now announced a second part of its consolidation scheme.

By means of the recent issue of £5,000,000 4½ per cent. first mortgage debenture stock, saving in interest and sinking fund will be effected, but the net proceeds were not sufficient to provide in full for redemption of the whole of the stocks, which it is intended to replace.

In order to provide the balance and to reduce existing loans from bankers, the Corporation has arranged to sell £1,000,000 of 5½ per cent. cumulative first preference shares through Helbert Wagg and Co., and Ostrer Bros.

In addition, the total capital of the company is to be raised to £6,250,000 by the creation of 2,000,000 5½ per cent. first preference shares of £1 each, and 2,000,000 "A" ordinary shares of 5s.

Bonus Issues

Holders of existing 7½ per cent. preference shares are to be asked on March 27 at an extraordinary general meeting, to agree to their dividend being reduced to 5½ per cent., and in return to receive four additional 5½ per cent. preference shares for every eleven shares now held.

In the case of the ordinary shareholders, who are also invited to sanction the proposals, it is proposed to distribute to them the 2,000,000 "A" ordinary shares in the proportion of two new shares for every five held.

These bonus issues involve the capitalisation of £954,545, out of the share premiums forming part of the reserve account.

In connection with these alterations the Corporation is also proposing to limit its right to charge its assets without the consent of the holders of the 5½ per cent. First Preference shares.

Under the new proposal it cannot create any charge on any of its assets other than the charges to secure £6,500,000 of 4½ per cent. First Mortgage Debenture stock.

Another Scheme to Come

When this scheme has been put into effect it will mark the second step towards the simplification of finance and the reduction of annual charges, but the directors contemplate a further move in the near future.

Additional shares and Debenture stock in its subsidiary undertakings are to be acquired to a nominal amount of more than £7,500,000. The precise nature of the terms to be offered to the holders of such securities has not yet been decided upon, but any further increase in capital will consist of shares ranking behind the Preference shares now existing and outstanding.

Fox Staff Reduction

Meanwhile the Fox Film Corporation, Gaumont's American partner, has made a general reduction in studio staff through the merging of duties of several departments, and adjustment in salaries ranging throughout the production organisation.

Los Angeles reports that while the wage adjustments do not entail a specific percentage cut, the general salary reduction approximates 20 per cent. About 150 to 200 persons had been removed from the pay roll. These developments are said to be part of a general plan for curtailing operating expenses, and to increase efficiency in the current year.

Moss Shares Decline

Moss' Empires, as a result of the poor report issued last week, created the most outstanding movement in the market of kinema stocks and shares, the £1 Ordinary shares falling 2s. to 13s. 7½d., while the Preference showed a decline of 3s. 3d. at 10s. 3d. The Debentures, however, were steady.

The 7½ per cent. Preference shares of Gaumont-British gained the ground lost during the previous week by improving 1s. 6d. to 23s. 6d., the improvement based on the offer to holders, although the Ordinary were again dull.

Baird Television Preferred Ordinary recovered to 1s., but the same class of share of British and Dominion Films were again flat. The 7 per cent. Debentures of United Picture Theatres were worthy of note, these registering an improvement of £3, as well as the Preferred Ordinary showing a slight rise.

All classes of shares of P.C.T. showed a downward tendency, with the exception of the "A" Preference shares, which improved to 25s.

Other movements were mostly towards higher levels, but A.B.C. Ordinary and Preference shares moved against holders. There was an improvement to 6d. in the Ordinary shares of British Instructional Films (Proprietors), Ltd.

Stoll Developments

The Shareholders' Protection Association has been able to deposit a requisition for an extra-ordinary general meeting of the Stoll Theatres Corporation, signed by shareholders holding between them nearly 400,000 shares.

This is nearly double the number required to obtain the requisition meeting.

As I have already pointed out, however, Sir Oswald Stoll, through his holding of management shares, can outvote a total Ordinary share vote.

He will probably find it difficult, however, to go against such a definite consensus of opinion of shareholders, which requires a general inquiry into the company's affairs.

Arbroath Dividend

The directors' report, issued at the week-end, of the Arbroath Cinema Co., Ltd., proprietors of the Picture House, Arbroath, states that the net profit for the year 1932 amounted to £252 8s. 1d., to which had to be added £84 18s. 6d., the balance carried forward from the previous year.

During the period of the accounts there had been paid out of revenue to the Western Electric Co. for the talking-picture equipment a sum of £1,181 2s. The rental payment had now ceased, with the exception of £2 15s. per week of service charge.

The directors recommend that £251 8s. 9d. be disbursed in the payment of a 3 per cent. dividend to the ordinary shareholders and that, subject to income-tax and auditors' fees, £85 17s. 10d. be carried forward to next year.

NEW PRIVATE COMPANIES

Shaftesbury Films, Ltd.—Registered February 27. Capital, £500 in £1 shares. To produce advertising films, etc. The directors are: Michael H. Goodman, The Grove, Neasden, N.W.10, advertising contractor; Mrs. Lily L. Kusel, 103, Vassall Road, Brixton, S.W.9. Solicitors: H. L. Lumley and Co., 38-40, Piccadilly, W.1. Registered office: Vernon House, 40, Shaftesbury Avenue, W.1.

Pavilion (Christchurch), Ltd.—Registered February 28. Capital, £100 in £1 shares. To acquire the Pavilion, Christchurch, Hants, from A. W. Harris and A. F. Ward. The first directors are: Arthur W. Harris and Arthur F. Ward. Solicitors: Kenneth Brown, Baker, Baker, Essex House, Essex Street, Strand, W.C.2.

Wyndham Films, Ltd.—Registered March 1. Capital, £30,000 in 25,000 shares of £1 each and 100,000 shares of 1s. each. Kinematograph producers, exhibitors, etc. The directors are: Keith Horan, Junior United Services Club, Charles Street, W.; and John B. Wyndham, 12, Stratton Street, W. Solicitors: Lewis, Lloyd and Co., 8, Stone Buildings, Lincoln's Inn, W.C.2. Registered office: National House, Wardour Street, W.1.

Toledo Picture House, Ltd.—Registered in Edinburgh on March 3. Capital, £8,000 in £1 shares. The directors are: William B. Inglis, Redholm, Westerton, Glasgow, architect; Edward R. Mitchell, Bearsden, Dumbartonshire, solicitor; and Duncan Graham, Giffnock, provision merchant. Registered office: 24, Drury Street, Glasgow.

Reinforced Concrete Cinemas, Ltd.—Registered March 4. Capital, £100 in £1 shares. The directors are: Alfred S. W. Woodger, 4, Church Close, Kensington, W.8; Alfred Cox, 3, Allenby Road, Lower Sydenham, S.E.; Edward W. Roberts, Gammons Farm, Watford; and John E. Temple, 54, Popesgrove, Twickenham, Middlesex. Solicitors: Oliver Richards and Parker, 1c, King Street, St. James's, S.W.1. Registered office: 2, Robert Street, Adelphi, W.C.2.

Giralda Cinema (Brockley), Ltd.—Registered March 2. Capital, £500 in £1 shares. Ellis Josephs, 15, Alyth Gardens, N.W.11, is permanent governing director. Solicitor: H. Snowman, 6, Billiter Street, E.C.3. Registered office: Cinema, Foxberry Road, S.E.4.

Central Casting Bureau, Ltd. — Registered March 4. Capital, £750 in £1 shares. Film and stage employment agencies and training schools. The directors are: John S. Mill, 9, Great Russell Mansions, Great Russell Street, W.C.; and Frank G. Hislop, 30, Belsize Square, N.W.3, Press photographer. Qualification, £250 shares.

BANKRUPTCIES.

J. Handford, 23, Prothero Gardens, Hendon, Middlesex, who was formerly associated with Electric, Notting Hill Gate, Grand, Leighton Buzzard, Parade, Margate, and Princess, Hemel Hempstead, attended at the London Bankruptcy Court, on March 2, for public examination.

The statement of affairs showed total liabilities £6,555, of which £4,039 is unsecured, and assets estimated to produce £2,287. This is the second appearance of the debtor in the Bankruptcy Court, he having failed in 1911. In August, 1911, his discharge was suspended for four years.

He attributed his insolvency to the general trade depression, which affected his takings; to heavy cost of film booking, and to ill-health.

The examination was ordered to be concluded.

Samuel Bernstein, commonly known as Samuel Berney, 196, Walm Lane, Cricklewood, London, formerly, The Empire, Camberwell, London, attended at the London Bankruptcy Court, on March 6, for public examination, on accounts showing total liabilities £23,053, of which £21,760 is unsecured, and no assets. The bankrupt, previously employed in other occupations, has since 1924 been engaged in promoting and acting as a director of fifteen kinematograph and theatrical companies, in respect of some of which he has sustained losses by way of guarantees and loans.

He attributes his failure and insolvency to losses by financing and giving guarantees on behalf of companies, depreciation in value of shares and interests in kinemas, etc., and losses owing to high rents and to declining patronage, consequent upon increasing competition.

The examination was ordered to be concluded.

John William Wiffen, 12, St. Julians Avenue, Newport, Mon., lately carrying on business at the Pavilion, Newport, Mon. At the first meeting of creditors, at Cardiff, recently, a statement of affairs had been returned which disclosed gross liabilities of £3,168, of which £814 was expected to rank for dividend, and there was a deficiency of £543. The failure was attributed to "depression in trade and stoppage of private free 'bus service to the kinema." The case, being a summary one, was left in the hands of the Official Receiver as trustee.

INCREASE OF CAPITAL

Colortone Holdings, Ltd., kinematograph producers, etc., Astor House, Aldwych, W.C.2.—The nominal capital has been increased by the addition of £363,500 in £1 ordinary shares beyond the registered capital of £37,500. The ordinary shares of 1s. each have been converted into ordinary shares of £1 each. Part of the above increase is for the purpose of acquiring the whole of the issued share capital of Colortone, Ltd.

Regal (Wimbledon), Ltd., Effingham House, 1, Arundel Street, W.C.2.—The nominal capital has been increased by the addition of £9,500 in £1 ordinary shares beyond the registered capital of £500. The 10,000 ordinary shares of 1s. in the original capital have been converted into 500 ordinary shares of £1.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Reavely Productions, Ltd.—A. L. Quelch, of 17, Sunnydene Avenue, Highams Park (formerly of Allison House, Wickhams Way, Beckenham), ceased to act as receiver and manager on July 17, 1932. Notice filed February 23, 1933.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3/4½	3/4½	—
" " 7½ % Pref. ...	16/3	15/10½	- -/4½
A.P.P.H. Ord.	20/-	20/-	—
Assoc. Talk. Pic. Ord. 5/- ...	-/7½	-/7½	—
Baird Televis. 10% Prefd. Ord. 5/-	-/9	-/10½	+-/1½
Baird Televis. Defd. Ord. 5/-	1/3	-/9	--/6
Blackpool Tower Ord. £1 ...	60/7½	60/7½	—
Brit. Cine. Theat. Ord. 10/- ...	4/1½	4/1½	—
" & Dom Defd. 1/-... ...	-/3	-/3	—
" " Prefd. Ord. ...	3/9	3/3	--/6
" In. Films (Props.) 10/- Ord.	-/4½	-/7½	+-/3
" Inter. Pic 5/- Ord. ...	3/4½	3/3	--/1½
" " " 8% Pref. ...	19/-	19/-	—
" Lion Prefd. Ord.	2/3	2/3	—
" " Defd 4d	-/3	-/3	—
" Talkg Pic. Ord. 5/- ...	-/3*	-/3*	—
Denman P.H. 7% 1st Mt. Deb.	£104¾	£105¼	+10/-
" " 7% Conv. Deb. ...	£107	£107¼	+ 5/-
Dominion Thea. £1 Ord. ...	-/6	-/6	—
Gains. Pic. Ord 10/- pd. ...	8/3	8/3	—
Gaumont-British Ord. 10/- ...	12/6	11/9	--/9
" " 7½% Pref. ...	22/-	23/3	+1/3
" " 6½% 1st Mort. Deb.	£102¼	£102½	+ 5/-
General Thea. Pref.	11/-	11/6	+-/6
" " 6½% 1st Mort. Deb. ...	£98¼	£97	--£1 5/
Ldn & South Super Cin. 2/- Ord.	-/6	-/6	—
Mdme Tussauds 1/- Defd. ...	2/3	2/4½	+-/1½
" " £1 Cum. Pref. Ord.	27/6	27/6	—
" " 7% 1st Mort. Deb.	£105½	£105½	—
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1/3	1/3	—
Moss' Empires £1 Ord.... ...	15/7½	13/-	—2/7½
" " £1 Cum. Pref. ...	13/6	10/3	—3/3
" " 6% Deb.	£101	£101	—
" " 4% Perp. Deb. ...	£73	£72½	—10/
P.C.T. Ord. 10/-	17/9	17/9	—
" 7½% Ptg. Pf. Ord. ...	20/9	20/-	--/9
" Cum. "A" Pref. £1 ...	24/6	25/-	+-/6
" " "B" " " ...	23/3	23/6	+-/3
" 6% 1st Mort. Deb. ...	£104½	£104½	—
" Const. 7% Pref.	22/-	22/-	—
Stoll P.T. Corp.	3/3	3/6	+-/3
United P. Thea. 10% Pref. Ord.	-/3	-/4½	+-/1½
" " " 7% 1st. Mort. Deb.	£47	£50½	+£3 10/-

*Nominal.

£1 Shares unless otherwise stated.

MEN AND MOVEMENTS

R. J. Wilkinson Leaves Newcastle—H. C. Thorburn Succeeds H. G. Longthorn at Birmingham—Manchester Changes—Manager's Twenty-one Years at Tower, Morecambe

R. J. Wilkinson has resigned the management of the Picture House, West Jesmond, Newcastle, and has become general manager for William Henderson, at the Hippodrome, Ashington. He was at the Jesmond kinema for eighteen months, having been transferred there from the Brinkburn Picture Theatre, Byker, where he had been manager for four years previously. Mr. Wilkinson has gone through the whole gamut. His introduction to the entertainment Industry was when he became a programme seller, for Lloyd Clarence, at the old Theatre Royal. After having served seven years in the Theatre Royal, he became operator at Daly's Hall, Consett, and then passed on to the Co-operative Hall, Chopwell, still as operator. After being at the Victoria, West Stanley, he went back to Consett, then to the Palace, Annfield Plain. At Annfield Plain he became general manager of the King's Pavilion, and held that post for sixteen years, until he passed on to the Brinkburn, in Newcastle. On leaving the Jesmond Picture House he was presented with a silver cigarette-case by the members of his staff.

Charles C. Bradley has succeeded R. J. Wilkinson as general manager of the Picture House, West Jesmond, Newcastle. He is one of the youngest managers in the four Northern counties, but though he is only 26 years of age, he has had a wide experience in the management of picture halls. He has been assistant manager at the New Westgate Picture House, Newcastle, for the last four years, his duties in that capacity being combined with those of relief manager in the Gaumont-British halls in the four Northern counties. He has given some time to the study of music, and has shown his musical talent as solo organist at the New Westgate house.

Harry C. Thorburn, late of the Palace Cinema, Burslem, has been appointed to the management of the Apollo Cinema, Birmingham, in succession to H. Godwin Longthorn, who has resigned to take over the control of the new Majestic Cinema at Cradley Heath. H. C. Thorburn has had many years' experience in the Industry, being at one time associated with the P.C.T. and Gaumont-British. He is No. 25 of the Cinema Veterans and is one of the few managers who started as a rewind boy, and has passed through every department up to kinema management. A keen showman, H. C. Thorburn is an old *Kine.* showmanship prize winner.

G. H. Barrasford, who has been manager of the King's Theatre, Longsight, Manchester, since H. D. Moorhouse took over control in August last year, has been appointed manager of the Osborne Theatre, Collyhurst, Manchester, another of the Moorhouse circuit. **R. Sharples**, who has been manager of the Osborne and Grosvenor theatres for Mr. Moorhouse, assumes managerial control of the King's, Longsight. It is proposed shortly to change over to films at the Osborne.

H. R. V. Addenbrooke was the recipient of a gift from his colleagues at the Gaumont-British (Liverpool area) staff dance last Tuesday night to mark the completion of 21 years as manager of the Tower, Morecambe. He has had a very varied experience in the entertainment world during the last 26 years, including the opening of skating rinks, organising carnivals, exhibitions, military band concerts, boxing matches, etc. The Tower, Morecambe, has a large theatre accommodating nearly 4,000 people, ballroom, extensive gardens, licensed bars and cafés. Mr. Addenbrooke has been actively associated with the Morecambe Entertainment Proprietors' and Managers' Association for many years.

Coun. T. R. Wood, C.C., the veteran showman of Bilston, who has again been elected to the chairmanship of the South Staffs Smallpox Board, is easily one of the busiest men in the Bilston area in matters of the municipality. When the town obtains its charter as a separate borough he will be its first Deputy Mayor. He is associated with every municipal committee in the town, and is closely associated to many of the committees of the County of Staffordshire. He commenced operations at Bilston as far back as 1896, and, with the exception of one hall, controls the whole of the entertainment interests in Bilston, together with halls at Bradley and Wednesbury. He is a Cinema Veteran and a Rotarian.

E. Avinall, for the past nine years manager of the Derby Grand, has been appointed to the Boulevard Picture Palace, Nottingham. The staff at Derby presented Mr. Avinall with a canteen of cutlery.

A. Elcock, late of the Gaumont Palace, Wolverhampton, has succeeded C. S. Thomas as assistant manager at the West End Cinema, Birmingham. C. S. Thomas has left the Trade to take up a position in the motor trade.

G. Almond Jones, who recently left the Criterion Cinema, Dudley, for the management of the Regent in that town, has been presented with a Jacobean oak dinner waggon from the Criterion staff.

J. Quinn is now in charge of the Liverpool branch of P.D.C. He has been attached to this branch for the last four years. He is succeeded as representative by **Arthur Hall**, formerly with U.A. and Universal.

G. B. Newman, manager of the Kemble, Hereford, left Hereford on Wednesday to take charge of a theatre at Newcastle. He is succeeded by W. Riley, manager of the Garrick, Hereford. R. A. Maddox, general manager of the two theatres, is temporarily taking charge of the Garrick Theatre.

F. Jones, manager of the Rialto, Wednesbury, has relinquished his appointment with A.B.C. and will in the near future acquire a hall on his own account. Mr. Jones has had long associations with the Rialto, of which he was at one time proprietor.

A. J. Reade, who has been assistant manager to P. F. Inkester at the Ritz Cinema, Bordesley Green East, Birmingham, has been appointed to the management of the Rialto, Wednesbury, where he succeeds F. Jones.

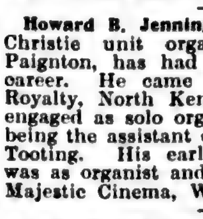
Jack Binns, manager and booking manager of Dreamland Variety Cinema, Margate, who has been ill for the past three months, is now back at his office for an hour or two each day. He wishes to thank his friends in the Trade for their many kind wishes.

H. Laybourne has been appointed manager for Birmingham and district area 4—for Gaumont-British, with headquarters at the Rink Cinema, Smethwick. Prior to his present appointment he was with the company at the Regent, Hanley.

Chas. Saunders has relinquished his post as Birmingham manager for Sterling Films, Ltd. Charles, as he is known to everyone, has had long associations with Midland exhibitors, being for a period manager of Warner Bros. Birmingham branch, from which he went to Sterling. After a term with that organisation he left to take control for British Lion at Birmingham, an appointment he gave up recently to return to Sterling Films as their Birmingham manager. C. Saunders' work in connection with the Benevolent Fund is well known in the Trade.

Harry Reuben has been appointed manager of Sterling Film Co.'s Birmingham branch in succession to Chas. Saunders. Harry Reuben has been associated with the exhibiting Trade in the Midlands from pre-war days. For a time he was with Warner Bros. as their Nottingham representative, and latterly has represented the Sterling interest in Notts, Leicester and Northampton.

F. Chisnall, late of Ideal Films, Ltd., succeeds C. Bennett as British Lion representative on the Liverpool territory.



Ambrose Pickard, who has succeeded Jimmy Wilson as Yorkshire branch manager for Warner, has had long service in the business since turning from the law to films. At one time Ambrose was well known as a barrister's clerk, and it was through the agency of the late Mr. Ravenscroft that he changed his profession, becoming assistant manager and then manager of the Cinema House, Sheffield. Then he joined the renting side, first with Neville Bruce and afterwards he had three years with Fox and 7½ years with Universal before opening his own independent renting concern, County Films.

Charles Ginger, of the Warner Leeds branch, has been transferred to Newcastle.

Howard B. Jennings, who presides at the Christie unit organ at the Palladium, Paignton, has had an interesting musical career. He came to Paignton from the Royalty, North Kensington, where he was engaged as solo organist in July last, after being the assistant organist at the Granada, Tooting. His earliest kinema experience was as organist and musical adviser at the Majestic Cinema, Wembley.

J. W. Howlett, resident solo organist at the Regal, Handsworth, Birmingham, has been appointed to a similar position at the Luxor Kinema, Eastbourne, and will commence his new duties on April 3, which is the date of installation of the new Compton organ at that theatre.

L. Johnston, who was for some time manager at the New Public Hall, Carlisle, one of the Sidney Bacon Trust halls, was recently appointed by the M.B.C. Syndicate to their Hippodrome Cinema at Workington. He has now been transferred to manage one of the halls at Barnard Castle for the same firm.

C. Chariton, general manager of the newly built Capitol, Didsbury, Manchester, which opens in May, has proved in the past, as exploiteer and manager, that he possesses all the qualifications a modern showman requires to run successfully a modern kinema. The many newspaper stories on the wonders of the Capitol stage are excellent examples of his showmanship abilities. Few theatres have received so much advance publicity as the Capitol. In addition to controlling the Capitol, C. Chariton is general manager of the Lancashire County Theatres, Ltd., and personally supervises the bookings, publicity and presentation for six theatres. A clever producer of stage shows, Mr. Chariton received an invitation last month to produce a hall show at the Majestic, Macclesfield, a great outside his circuit. The show was a great success and played to packed houses throughout its run.

"Nagana"

Scenes from NAGANA, Universal's romantic drama of the African jungle, which was Trade shown on Wednesday evening. In addition to a holding story the film is said to contain natural shots of wild animals as thrilling as they are unusual. The star is Tala Birell, the exotic Hungarian star with whom is Melvyn Douglas and Onslow Stevens as well as a cast of hundreds of African natives

N

The languorous, glamorous
TALA BIRELL
will come to arouse your
business quite soon in
"NAGANA"

PROVINCIAL TRADE SHOWS:

NEWCASTLE	Queen's Hall	Friday, March 10
GLASGOW	Picture House	Tuesday, March 14
LEEDS	Rialto Theatre	Wednesday, March 15
BIRMINGHAM	West End Cinema	Wednesday, March 15
LIVERPOOL	Trocadero Cinema	Thursday, March 16
MANCHESTER	New Oxford Theatre	Friday, March 17
CARDIFF	New Imperial	Tuesday, March 21

● A UNIVERSAL PICTURE ●

presented by
CARL LAEMMLE.

produced by
CARL LAEMMLE, JNR.

"The Infernal Machine"

Genevieve Tobin and Chester Morris are starred in THE INFERNAL MACHINE (Fox), which depicts the reactions of the passengers on a liner when it is revealed that an infernal machine is hidden somewhere on the ship. The film provides delightful comedy and a liberal amount of drama

EXPLOSIVES IN GLASGOW KINEMA

BURGLARY EPIDEMIC CONTINUES

Theatre's Royal Banner

THE epidemic of kinema burglaries in Glasgow still continues. Last week-end a second attempt was made on both the Astoria and the Cambridge. On their previous visit to the Astoria they only got a small sum of money, and on this occasion the office safe defied all their efforts. The safe was removed from the manager's room, and toppled down a flight of stairs, but evidently the noise had frightened the burglars, who made off.

At the Cambridge, for the second time within a fortnight, the house was broken into, but this time the police were able to get two men, who made their way on to the roof in their attempt to escape, but eventually came down and gave themselves up to the police. It is alleged that a supply of gelignite, detonators and fuses was found on the premises.

The Lion Rampant

The flying of the Lion Rampant over the Regal, Stirling, is receiving a great amount of publicity.

The subject of the rehoisting of the flag was mentioned at the annual meeting of the St. Andrew Society in Glasgow, when one member said that he was not ashamed that the flag should be displayed over a kinema.

A resolution that the society was displeased at the "scene enacted at Stirling, when in defiance of the Lord Lieutenant of Stirlingshire and in disregard of the advice of the Lyon King of Arms, the Royal Banner of Scotland was hoisted over a kinema" was, however, passed unanimously.

David A. Stewart hoisting the Lion Rampant at the Regal, Stirling. Also in the picture are ex-Baillie Thomson, of Glasgow, and George Guthrie, Manager of the Regal

Kinema Sundays Again

The first of the Glasgow kinema Sundays was celebrated on March 5, when twenty houses in the city and suburbs were open, and did capital business. Amongst those opened were Green's Playhouse, King's Cinema, B.B. Cinerama, Kelvin, Florida. A further twenty are opening next Sunday.

Action Against "Dead-heads"

The question of the public attendances at Glasgow Trade shows has become so very serious that we hear the renters are contemplating drastic cuts in their mailing lists. Fox have led the way by a pruning of their invitations, and by making certain that only those people actually invited to their shows will in future be admitted.

Cinema Club Meeting

The annual meeting of the Cinema Club (Glasgow) takes place on Friday, March 10, at Peacock's Georgic Restaurant at 1 o'clock. Owing to the retirement of Mr. Mailer, members will require to elect a new president and vice-president, along with four members of the executive.

It is pointed out that the club has reached a vital point in its history; it is earnestly urged that all members who have the good of their club at heart and wish to see it continue to function as the only social link in the Trade, will turn out on Friday at 1 o'clock prompt

Glasgow Masonry

Lodge Anima, Glasgow, had a very well-attended meeting on Friday, on the occasion of the Provincial Grand Lodge Visitation The Provincial Grand Master headed the deputation, and had some nice things to say of the work of the Lodge during the past year under Bro. Wm. Kempsell, and the Perfect Minute was recorded.

P.M. Bro. W. Carlas was specially referred to for his services as secretary for the past five years, as was also Bro. W. W. Sandground as treasurer.

Edinburgh Manager's Lectures

James Nairn, manager of the Edinburgh Ritz, continues to receive many applications from societies for lectures on the kinema. They are given in one of the lounges of the house, and, accommodating fifty people, Mr. Nairn transforms it into a miniature kinema. Last week he had about forty members of the Association of Architects and Draughtsmen, when he spoke on the acoustics of kinemas and the various methods adopted to get rid of reverberation, sound interference and echo.

Kinema as Repertory Theatre

The Palladium, Edinburgh, run for so many years by R. C. Buchanan as a picture house, to which it was converted from being Edinburgh's popular circus, is going over to repertory. The theatre is being entirely reconstructed with a new stage, dressing-rooms, and seating throughout, at a cost of several thousand pounds, and a lease has been secured by the Masque Theatre, with an option to purchase. The company hopes to open some time next month.

The sympathy of his many friends in Glasgow has been extended to Jimmy Hart, of the Grosvenor, Glasgow, on the sudden passing of his wife.

W. B. Inglis, proprietor of the Boulevard, Knightswood, is managing director of Toledo Picture House, Ltd., a new company formed with a capital of £8,000, to erect a new kinema at Muirend, Glasgow.

Work is being commenced on the erection of a new picture house at Oban. This will be the second super-kinema in Oban, and will have a seating accommodation of over 1,600.

CHALLENGER OF THE C.E.A.

DEATH OF W. H. HUISH

Page of Trade History

ONE of the best-known fighters for exhibitors of a decade ago, William Henry Huish, who led a revolt of Lancashire exhibitors and brought about the temporary cessation of the functioning of the Manchester branch of the C.E.A., died at the Freemasons' Hospital, Fulham Road, London, at the age of 60. His remains were laid to rest at Smithdown Road Cemetery, Liverpool, on Wednesday, March 1.

Mr. Huish grew up with the kinema Trade, writes an intimate friend, and amongst the several pre-war engagements that he fulfilled was that of manager of the Prince of Wales Kinema, Clayton Square, Liverpool, then a P.C.T. hall.

Free Music Campaign

Always actively interested in the political affairs of the kinematograph Industry, soon after the war he led a campaign for free music, and formed an association of exhibitors known as the Cinematograph Proprietors' and Managers' Association.

Many hectic meetings of the C.P.M.A. were held, and whilst Manchester and West Lancs branches wavered, the North Western branch was true in its allegiance to the C.E.A.

Capt. Row, John Harrison, J. H. Stansfield, and many other well-known exhibitors attended the C.P.M.A. meetings, held at the now-defunct Kinema Club, Manchester, where very spirited discussions took place. The result of it all was that for a time the C.P.M.A. gathered round it a following, and under Mr. Huish's leadership launched a convention that took place at Blackpool for two or three days. Well-known members of the Industry discoursed on problems of the day, but the attendance, alas, was far from Mr. Huish's expectations.

It was a foregone conclusion that the C.P.M.A. had shot its bolt, and the writer well remembers at the concluding social function Mr. Huish making a speech in which he said he was rendering his "swan song." The influence of the C.P.M.A. gradually waned, until its existence became forgotten, and it quietly faded out.

A Vigorous Fighter

Since his active interests with the exhibiting side of the Industry ceased, Mr. Huish took to photography, and appeared in a professional capacity at Trade functions.

He was a vigorous fighter, with the actor's flare for creating effects. His physiognomical features, which were said to resemble those of an eminent politician, were a matter of secret pride, and one could always gratify W. H. H. by noting the resemblance.

However, he has now been laid to rest, and thus ends another chapter in the colourful history of this eventful Trade.

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KINEMAS RAIDED

POOLE AND BLACKPOOL

Following the recent safe robbery at West's Pictures, Bournemouth, another daring raid was made last week on the Regent Theatre, Poole. On this occasion the thieves did not succeed in getting away with any money, but they stole several bottles of whisky and other goods to the value of £10 7s.

Two men, Walter J. K. Green, and Charles E. Castell, were later arrested and remanded.

Blackpool Thieves' Poor Reward

Thieves visited the Hippodrome, Blackpool, on March 3. It is believed that they hid in the building after the previous night's performances. The safe was ripped open, but as the takings are always carried to the bank they found about £5.

EXHIBITOR AIR PILOT OF 72

A fortnight ago we brought notice of the fact that Birmingham had two flying showmen, Wilfred Briggs and Jack Harrison, and news comes from North Staffordshire that they, too, have a showman interested in the air in the person of G. H. Barber, who has been flying for a number of years, and, despite his 72 years, is hoping to get his pilot's certificate very soon.

WHAT THE CHILD PATRON PREFERS.

Likes and Dislikes Analysed in Scottish Inquiry

WHAT TEACHERS AND PARENTS SAY

AN important and valuable report has been prepared by the Edinburgh Cinema Inquiry Committee into the influence of the film on school children and adolescents in the city. Questionnaires were issued to school children, adolescents, parents, teachers, and various visitors to kinemas, and the answers have been compiled and edited.

The report, edited by Dr. John Mackie, gives credit to the kinema for extending children's range of knowledge and for stimulating ideas, while recording that it interferes with concentration and injures sight in many cases. It expresses the opinion that stricter censorship is necessary, and regrets that "the kinema still awaits its R. M. Ballantyne and Captain Marryat, its L. T. Meade and Louisa Alcott."

The statistics are compiled by the committee on the data supplied by 1,310 boys and 1,270 girls at 21 different Edinburgh schools.

It is shown that 69 per cent. of children of nine and upwards attend the kinema at least once a week, and that boys as a whole are more frequent attenders than girls. The boys' preferences were for war pictures, cowboy, gangster, and mystery thriller pictures, and the pictures most disliked dealt with love, society life, and tragedy. The girls' preferences were for child characters, cowboy, and comic pictures, with their chief aversion war and gangster pictures.

Preferences Analysed

Particularly instructive are the statistics showing the classes of picture most liked and most disliked:

Most Liked:		Most Disliked:	
War Pictures	20.9	Love	76.9
Wild West	19.0	Society	6.0
Gangster	12.5	Underworld or Gangster	3.1
Mystery Thriller	10.3	Tragedy	2.9
Travel	6.7	Song Pictures	2.0
Sea	6.3	Wild West	1.8
Detective	5.8	Travel	1.3
Comic	4.5	Mystery Thriller	1.2
Nature	3.6	Nature	1.1
Song Pictures	3.3	War, Mickey Mouse, Child Characters, Sea Films, Detective, Comic, etc.	3.7
Mickey Mouse	3.7		
Child Characters	1.9		
Society, Love, Tragedy, etc., including children with no preference	2.5		

Not a single boy voted against comic films. Rather surprisingly, girls like mystery thrillers best, with child characters and cowboys next, and "love" only seventh. Twenty-two per cent. of the girls disliked "love" more than any other subject. The report adds:

"Some of the younger girls want to see love pictures. The older girls from the better districts will have none of them, but the poorer senior girls give love pictures a high place."

Favourite Stars

The boys' favourite male stars were Laurel and Hardy, Jack Holt, Slim Summerville, Jackie Coogan, and Ronald Colman, and the girls' favourites were Ronald Colman, Laurel and Hardy, Jackie Coogan, Robert Montgomery, and Ramon Novarro.

The female favourites with the boys were Janet Gaynor, Marie Dressler, Jeanette Macdonald, Joan Crawford, and Constance Bennett, and the girls' favourites were the same except that Norma Shearer is included instead of Marie Dressler.

It was found that 63 per cent. of the adolescents attended at least once a week, and 71 per cent. are regular attenders. The children in poorer districts attend much more frequently than those in the better-off areas.

Favourite pictures were "All Quiet on the Western Front," "Ben Hur," "The Desert Song," "Trader Horn," and "The Dawn Patrol."

Among suggestions for improvements were more British films, less love interest, more drama, more good comedies, classified films for children, and a special kinema for children.

Parents' Views

Nine hundred parents replied, and 90 per cent. stated that the children were not nervous, sleepless, or more difficult to control after a visit to a kinema. Seventy per cent. of the better-class parents reported educational advantages, and about 20 per cent. said there had been none. Among poorer children the percentages were 53 and 33. Nearly all the parents spoke about pictures that their children should not see, pictures dealing with sex, gangsters, war, murder, and crime.

Teachers—For and Against

Six hundred and forty-nine teachers replied, and there was a fairly emphatic majority for the view that frequent kinema attendance made their work more difficult, late hours being given as the chief cause. A considerable number admitted greater want of concentration and more restlessness, but doubted whether the kinema was the cause, or the only cause. Some objected that the children were more difficult to interest in their school lessons, less inclined to make a serious effort, and read less, though school work gained in the extension of knowledge, and in the acquisition of new ideas and of a wider outlook generally.

Opinion was divided as to whether children acquire false ideas of life from the pictures, and there were great differences of opinion, too, as to the influence of the talkies on composition. Slang American expressions were noted in speech, but they were kept out of the schoolroom. If the modern child can make the rejoinder "Sez you" to his father and mother, he draws the line more strictly in the presence of the teacher.

Summing Up

Opinion rather favours the view that frequent attendance at the kinema does not destroy the child's originality and creative impulse, but there was not much in it. The teachers' views may be summed up thus—physically the effect is bad, mentally it is good, and morally it is bad. The teachers recognise with gratitude all the good the kinema does, but they also state with candour what they have against it, in the belief that it can do a great deal more good and become an entertainment of the highest worth in the lives of the children.

The report was presented at a conference in Edinburgh on Monday afternoon, and in the evening there was a public meeting at which St. John Ervine, and James Welsh, M.P., vice-president of the Cinematograph Exhibitors' Association, spoke, and W. W. M'Kechnie, secretary of the Scottish Education Department, presided.

Overseas Congratulations

Judy Kelly receiving congratulations from Australia on the success of her first film MONEY TALKS (Wardour) at Sydney

SUCCESS OF B.I.P. RECRUIT

"MONEY TALKS'" AUSTRALIAN PREMIERE

An overseas telephone message on Thursday acquainted Arthur Dent of the overwhelming success scored by the B.I.P. film, "Money Talks," at the Lyceum, Sydney, this week.

With their special interest in Judy Kelly, the young Australian star, who makes her film début in this feature. Australians were eager to convey their early congratulations to Mr. Dent and their Empire protégée. These good wishes were voiced by J. A. Lipman, B.I.P.'s representative "down under."

After a short conversation with Mr. Dent the line was left free for Sir Keith Smith, president of the Overseas League in Australia, to send greetings to Australians in London through the medium of Sir Henry Barwell, who was at the receiver this end and who, as Agent-General of New South Wales in London, was the highest official available to greet the Commonwealth.

The telephone was then handed over to Judy Kelly to receive the congratulations of both Mr. Lipman and Sir Keith on her splendid progress during her short stay in England. She was assured by her many friends that all Australians were closely watching her progress to stardom in British films and were eagerly awaiting the opportunity to see her in "Hawleys of High Street" and "Their Night Out."

Mr. Lipman told Mr. Dent that B.I.P. pictures were making tremendous strides and receiving a marvellous reception throughout the Commonwealth, and he confidently anticipated that 1933 would prove the greatest year in the history of talking pictures judging from the first B.I.P. productions.

GOOD FRIDAY FILMS WARNING

Liverpool licensing magistrates on Friday granted the application made on behalf of the North Western C.E.A., permission to open Liverpool kinemas on Good Friday between the hours of 2.30 p.m. and 10.30 p.m., on the same conditions as formerly.

The chairman of the bench warned exhibitors to be very careful about the kind of films exhibited.

Scenes from THE IRONMASTER (Ideal) starring Reginald Denny and Lila Lee which is to be Trade shown on Wednesday, March 15, at the Prince Edward Theatre at 3 p.m.

POLICE OPPOSE KINEMA PROJECT

LICENCE FOR NEW SALE HALL REFUSED

Objection to Site

A SENSATION has been caused in Manchester Trade circles by the refusal of the magistrates, following police objection, for a licence for a proposed super kinema in Sale, Manchester. The application came before the Altrincham Brewster Sessions.

A. Barlow, for the applicant (John Buckley, owner of the Lido Cinema, Burnage, Manchester), submitted plans for the new kinema, which would be known as "The Pyramid," and said they had been approved by the Sale Council.

Joseph Gomersall, architect, said the cost of the kinema would be about £40,000. There were shops in connection with the scheme, which would cost a considerable amount of money, and the kinema would employ about 60 people.

Supt. Lees, stating the police objections, said the site was ill-chosen and would cause congestion of traffic. Since 1929 two other applications for adjacent kinema licences had been refused. The cost of extra police would be £600 per annum.

Percy Butlin, on behalf of the Palace and Savoy Cinemas, Sale, and the Regal, Broadheath, quoted figures showing that in the best periods the seating of these kinemas was less than half occupied. He contended that the magistrates did not want to see the district overrun with bankrupt buildings.

Other objections were raised on behalf of residents and property-owners, and mention was made of the nuisance of the proposed car park for 700 cars.

Mr. Barlow submitted, in reply, that the only objections which could now be brought forward were objections to the plans if they did not comply with the regulations. The objection of competing proprietors was only natural. If the local residents objected to the car park the applicant was quite willing to do away with it.

After retiring, the chairman said the magistrates were unanimous in their opinion not to approve the plans.

Mr. Buckley Surprised

In the course of an interview after the magistrates' decision, John Buckley said he was most surprised and perturbed at the decision. "The plans had received the approval of the Council," he said, "and when I submitted them to the police they were returned with minor suggestions, to which we agreed.

"It seems remarkable to me that the licence should be refused. It was suggested that the site for the kinema was a bad one in that it was near a very busy part of the road. In my opinion, however, it was an excellent site, and I would point out that people leaving the kinema will not come on to the main road, and the entrance is 70 yards away from the road signals.

"It is suggested that it would cost £600 for extra police. If there was such a cost it would fall on me," he added.

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RENTING MANAGER HONOURED

LEEDS PRESENTATION

Warm and sincere tributes to one of the most popular and unassuming figures in the Yorkshire Trade were expressed at a function at the Leeds Cinema Exchange when a presentation of a radiogram was made to I. Davies, who has just severed his connection with Ideal after eleven years in Leeds as branch manager and twenty years altogether with the firm. J. F. Tidswell and Joe Lawrence, who had the subscription list in hand, found the Trade willing and responsive.

In the absence, through illness, of Mr. Tidswell, the gift was handed over by Mr. Lawrence, who mentioned the extraordinary affection and esteem in which Mr. Davies was held.

J. Claughton, chairman of the Leeds C.E.A., joined in the hearty wishes for the future of Mr. Davies, and the hope that he would again be associated with the Trade in Leeds. It was true to say that he had been a perfect Ideal man.

In a brief and appropriate reply, Mr. Davies thanked everybody for their good wishes.

The Queen's Cinema, Crewe, is to undergo extensive alterations, and the existing structure will be reversed. When completed the hall will hold 1,500 people. A café, lounge, full stage, and eight dressing-rooms are included in the scheme.

BRYSON ACTION RESULT

JUDGMENT FOR UNIVERSAL

Plans for Educational Kinemas

AFTER hearing legal argument arising out of the jury's findings in the action by James van Bibber Bryson, Park Lane, W., against Universal Pictures, Ltd., Wardour Street, W., the Lord Chief Justice, on Friday, March 3, gave judgment in the King's Bench Division for defendants.

Lord Hewart said that they would have general costs of the action, and that the costs, if any, attributable to the issues upon which Mr. Bryson had succeeded, so far as they were separable, should be plaintiff's costs.

Mr. Bryson claimed damages for alleged wrongful dismissal. The action was concluded on February 16, when the special jury gave their answers to the nine questions which had been put to them.

Plaintiff's case was that under an agreement made in 1929, he was appointed managing director at £7,800 a year with expenses for three years, and that he was summarily dismissed in September, 1931.

Educational Films

"The result of the case has come as a shock to me," Mr. Bryson told a Press representative, "but I'm not going to hide my face and run away from the country.

"My future plans are already cut and dried. I am going to produce educational films—something altogether novel in educational films. I have been discussing the matter with a professor of Cambridge, and he is most enthusiastic about it.

"Think of all the kinemas in the country that are empty in the mornings—and some of them in the afternoons as well. I propose to fill these theatres with audiences who will delight in the opportunity to improve their education in such an agreeable way.

"I want to co-operate with the schools and the teachers, not to compete with them. I believe the talkies will be a great educational medium in the future and, what is more, I am convinced there is big money in the idea."

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LIABILITY FOR TALKIE SET

VERDICT FOR WOMAN PLAINTIFF

Mr. Justice Maugham, in the Chancery Division, on March 3, gave judgment in an action brought by Mrs. Jessie Eugenie Boultwood, of Southsea, against Harris Silverman, of Edgware Road, London. Mrs. Boultwood claimed a declaration that an assignment of the lease of the Royal, Kensington, London, for £2,250, included her liability under a hire-purchase agreement of a Picturetone apparatus.

Mr. Justice Maugham, whose judgment was in favour of Mrs. Baultwood, said that she entered into a hire-purchase agreement to pay £4 a week for four years for a Picturetone apparatus. He was satisfied that Mrs. Boultwood stipulated that if Mr Silverman bought the kinema he must take over the Picturetone. She had established a *prima facie* claim for rectification.

With regard to a counterclaim by Mr. Silverman founded on an agreement by which Mrs. Boultwood undertook to comply with all outstanding L.C.C. requirements, Mr. Justice Maugham thought that Mr. Silverman was entitled to recover £20 as damages.

He proposed to direct that an order should not be drawn up until a licence of assignment of the hire-purchase agreement had been given to Mr. Silverman. If a licence could not be obtained he would make an order for recission.

He would not deal with the costs till that had been done.

UNSTAMPED TICKETS

Northumberland Exhibitor Fined

FINES of 5s. on each of three informations were imposed by the magistrates at Bedlington Police Court, Northumberland, upon Esher Charlton, 45, of 36, Victoria Terrace, Bedlington, proprietor of the Olympia Picture Hall, Guide Post, Choppington, in respect of the non-payment of Entertainment Tax. A fourth charge was dismissed.

A Customs officer who visited the hall told the magistrates that when he asked for the halves of the admission tickets there was some delay, and then ten portions of tickets were produced to him. They all related to 6d. payments, and not to 7d., 4d. or 3d. There were revenue stamps in the paybox, but there were no half-penny stamps among them.

TWENTY-YEAR-OLD CUSTOM RESULTS IN FINE

HENRY JAMES WORSWICK, manager of the Wigan Hippodrome, was fined 40s. at the local police court for permitting people to stand in the passages, contrary to the rules of his licence.

For the company it was said that for twenty years the practice had been to use these particular exits to accommodate people waiting for the second house. There were three other exits, 6 ft. wide, which were kept perfectly clear, and the house could be emptied in two minutes.

ACCIDENT AT A KINEMA

Woman Awarded £45 Damages

ALLEGING defective light in a kinema was the cause of her accident, Mrs. Mary Ann Bollard, of Beckford-place, Walworth, at Lambeth County Court, on March 6, was awarded £45 against the Montpelier Cinema, Ltd., of Montpelier Street, Walworth.

The jury, awarding the plaintiff £45, added a rider to their verdict that attention should be called to the existence of the step by a white line or a light.

ALLEGED KINEMA FRAUDS

JOSEPH LEON, 40, described as a manufacturer, of Stonville Road, Tooting, was charged on a warrant at Clerkenwell Police Court, on March 6, with alleged fraud.

The charge against him was for conspiring with Sidney Sellg, George Jarrard, Richard Albert White and other persons unknown to induce persons by divers false representations to invest money in the Grand Cinema (Forest Gate), Ltd., and the Regent Theatre (Tooting), Ltd., and for the purpose of obtaining employment with them.

No evidence was taken and a formal remand was granted.

Maureen O'Sullivan who has just signed a new long term contract with M-G-M

BROADHEAD HALLS SOLD

Empire, Ashton, Bought for £8,500

BY order of the trustees of the late Ald. W. H. Broadhead, two kinemas, a dance-hall and other property in Ashton-under-Lyne, near Manchester, were offered for sale at Ashton.

The Empire Hippodrome Picture House, which has seating accommodation for 1,600, ten dressing-rooms for use as a variety theatre, and full talkie apparatus, and which occupies an area of 2,340 square yards, was sold for £8,500 to George W. Bell, of Stockport (formerly owner of the Theatre Royal, Hyde), and John Hardman, of Bolton.

The Palais de Danse, one of the largest in the North, was also sold to Mr. Bell and Mr. Hardman for £2,900. There were no bids for the Pavilion Picture House, and the fourth lot, comprising the Alexandra Billiards Hall and three shops, was withdrawn at £525.

The auctioneer, J. E. Linney, of Messrs. W. H. Robinson, Manchester, explained that the trustees had to satisfy Government death duties.

A Manx Seasonal

Crescent Kinema, Douglas (I.O.M.) will reopen for ten days over the Easter holidays, and will then close until Whitsuntide, when it will function for the summer months. One of the newest and most luxurious halls in the island, the Crescent is a seasonal house, and is opened for only about four months of the year—during the summer months when the island is crowded with holiday makers.

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REO, LIVERPOOL

TO OPEN THIS MONTH

Built at a cost of about £25,000, exclusive of site, the Reo Kinema, Fazakerley, Liverpool, is rapidly approaching completion, and it is the intention of the proprietors to open on March 18 or 25.

Lionel A. G. Prichard, A.R.I.B.A., of Liverpool, designed the Reo, which has seating accommodation for 1,500 persons and will be the second kinema in Liverpool to have Hewittic rectifiers installed. The whole of the theatre lighting will be on the Holophane system, the two main ceiling fittings each having 85 lamps with a total wattage of 12,150. Kalee projectors and B.T.P. talking picture apparatus is installed.

Portstewart Change

Jimmy Menary is taking over the Picture House, Portstewart, and is having talkies installed and the house redecorated.

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WEDDING BELLS

SHEFFIELD OPERATOR WEDS

Owen Wadsworth, chief operator at the Wincobank P.H., Sheffield, and son of L. D. Wadsworth, managing director of the Tinsley Picture House, Sheffield, was married on Wednesday at Wincobank to Miss Kathleen Telford, of Wincobank.

Nettlefold Secretary Married

Desmond Tew, the secretary of Archibald Nettlefold Productions, was married on Saturday at All Saints' Church, Horndean, to Miss Mary Kefford. She is the daughter of the late vicar of that church.

A slight outbreak of fire occurred at the Alhambra Theatre, Birmingham, on March 3, during the progress of a matinee performance. The audience left in an orderly manner and returned a few minutes later, when the fire, which was confined to a section of film in the operating box, had been extinguished and it was possible to resume the interrupted performance.

NEWS FROM ALL QUARTERS

FILM VAN ON FIRE AT HULL

Manchester Hall to Close

The kinema licence in respect of the Theatre Royal, Plymouth, has been surrendered.

Bridgwater magistrates have given permission for Good Friday performances at the Town Hall and Arcade Kinema.

J. Smith, of the Langport Arms Hotel, made an application to the Langport magistrates for a renewal of his kinematograph licence for one month. The application was granted.

Improvements have been carried out at the Empire Theatre, Bristol, where the main corridor and circle stairs have been carpeted in red. New neon lighting has been installed over the main entrance and also at the side of the house.

A music, singing and dancing licence has been granted for the new Majestic Cinema, Cradley Heath, which is opening on March 27.

The licence of the Garrick Theatre, Southport, has been transferred to Frank Speaght, who has had considerable theatrical experience in America.

G. G. Baum was thanked for his kindness in granting the use of his kinemas, the Rock, Mountsorrel, and the Futurist, Sileby, last week for charity.

Variety is still doing well at the Leicester Princes, where Geoffrey Hickson is ably conducting affairs. Carter's Band provide an additional attraction, while permission has been given for this band to give musical entertainments on Sunday evenings.

For exposing lengths of kinematograph film in the window of a shop, Constance Shelley was fined thirty shillings at Sheffield.

The petition presented against the Bridlington Corporation Bill by the C.E.A. has now been withdrawn. It has been read a second time and is awaiting consideration by a Select Committee of the House of Commons.

A thrilling scene occurred in a Hull street when a motor van belonging to Film Transport Services (Broxburn), Ltd., Leeds, caught fire when films were being delivered to local kinemas. A cyclist saved the driver by dragging him from his seat.

An ironical situation occurred when during the run of the "Dark House" at the Majestic, Hull, when, owing to a Corporation electricity breakdown, the theatre was converted into a real "Dark House" during a matinee for a period of nearly two hours.

The sympathies of the Trade are extended to S. R. Roney, the general manager of the Rialto, Leeds, on the death of his mother.

Leeds kinemas are privileged to open on Good Friday from 12 to 10.30 p.m. for kinematograph exhibitions and music, subject to the screening of suitable films.

The Mayor of Barnsley's Boot Fund benefited considerably as a result of a charity performance at the Empire Super Kinema, Barnsley, on Sunday evening.

The Majestic Cinema, Whitworth Street, Manchester, which, until a short time ago, was one of the last silent kinemas in Manchester, is shortly to close down, and will be converted into a furniture showroom.

Blackpool Watch Committee has agreed to grant a licence to Charles Dunn in respect of a kinema to be erected in Red Bank Road.

The Mayor of Lichfield—Ald. W. A. Wood—presented a cheque for £50 to the winner of a newspaper competition at the Regal, Lichfield, last Friday.

Two presentations took place at the Gaumont-British (Liverpool area) staff dance held at the Rialto Ballroom, Liverpool, on Tuesday night (March 7), one to H. R. V. Addenbrooke, of the Tower, Morecambe, and the other to A. E. Franklin, manager of the Rivoli, Aigburth, Liverpool, who was married last month.

Bolton kinemas will open on Good Friday from 2 p.m. to 10.30 p.m.

Permission for Good Friday opening in the Dudley area has been granted by the local magistrates. It is on condition that the synopsis of the film be submitted to the Chief Constable and Watch Committee and that the hours of opening be from 2 p.m. to 10.45 p.m.

An amateur film society with about fifty members has been formed in Sunderland, and is preparing to make a film of the town and district. The society is to apply for membership of the British Association of Amateur Cinematographers.

S. G. Newman, managing director of Radio, with Constance Bennett, the Radio star, on the latter's departure for France on Thursday

"KINE." CRICKET CUP

RECORD NUMBER OF COMPETITORS

Football Trophy Matches

THE *Kine.* cricket cup will be competed for this summer by at least thirteen clubs. This is a record for the competition.

At a meeting held on Wednesday last week there were present representatives of the following clubs:—M-G-M, Kay Film Printing, Gaumont, Shepherd's Bush, Humphries Laboratories, Radio, Kodak, A.B.C., Warner, Warpath (Wardour and Pathé), Elstree Laboratories, B.I.P., Elstree, P.D.C., and British Lion.

It was decided that rules, arrangements for fixtures and other matters be dealt with by a committee of five members. These were elected from the following clubs: P.D.C., Warner, Humphries Laboratories, M-G-M, and Kodak.

This committee will meet at the *Kine.* office to-day (Thursday), March 9, at 3 p.m.

Football Cup Semi-Finalists

The last four clubs left in the *Kine.* Football Cup Competition are B.I.P., Universal, Elstree Film Labs. and Gaumont-British. At a meeting held on Tuesday night the draw for the semi-final was made and playing dates were arranged.

The results of the last round are as follow: B.I.P. 3, Kodak 2; Universal 10, Wardour 4; Elstree Film Labs. 3, Warner Bros. 0; Gaumont-British 17, United Artists 0.

A.B.C. Rivals

Douglas Greasley, of the Princes, Leicester, is arranging a football match to take place on Sunday, March 19, with the Orpheum Cinema F.C., Golders Green, London.

When the Princes visited London the Golders Green team beat them by a large margin, but it is hoped the tables will be turned at the next meeting. Both these kinemas are on the A.B.C. circuit.

A Leeds Champion

Jack Thomas, manager of the Leeds Shaftesbury Cinema, who holds the unique distinction of winning the first, second and third prizes in the Yorkshire film trade golf tournament in successive years, has added another prize to his golfing honours. He partnered J. Frew, the former Leeds United footballer, in winning the Leeds and District four-ball competition, played from scratch, and was the recipient of a rose-bowl to mark this success at a dinner at the Griffin Hotel, Leeds.

G.-B., Liverpool, Staff

Four hundred persons, comprising the staffs of about thirty kinemas, and their friends, attended the annual dance of Gaumont-British (Liverpool area), at the Rialto Ballroom, Liverpool, on Tuesday night. The Liverpool area includes theatres in Chester, Wallasey, Birkenhead, Morecambe and Southport. The function, which was organised by a committee representative of the supervisors, managers and staffs, commenced at 11.30 p.m., and continued until 3 a.m.

G.-B. Chester Staff Social

Two hundred and fifty persons attended the second annual staff dance of the Chester theatres of the Gaumont-British Picture Corporation. G. Gardner, assistant manager at the Gaumont Palace, Mr. Proverbs and Mr. Latto were M.C.s. Among those present were F. W. Rowley (manager of the Gaumont Palace), G. H. Haydock (manager of the Majestic), and W. F. Mulvey (manager of the Music Hall).

The organising committee was composed of O. Jones, Miss Sheridan, F. W. Rowley, G. H. Haydock, W. F. Mulvey, Miss King, Miss Randalls. Mr. Clarkin and Miss Coppack also assisted, and Mr. Morgan was responsible for the lighting effects.

Radio's Carnival Dance

On Saturday, March 18, at the Westminster Palace Rooms, Radio Pictures are holding their last dance of the season.

Tickets are 2s. 6d. each, and can be obtained from 2-4, Dean Street, W.1. There will be plenty of carnival novelties and spot prizes, and music will be provided by the Earlsdeane Dance Band (late of the Café Royal).

MASKED CARNIVAL AT SHEFFIELD

C.E.A. and Golfing Society Effort for C.T.B.F.

SHEFFIELD'S eleventh annual carnival in aid of the local benevolent fund was on rather different lines this year. For the first time it was organised by the Sheffield C.E.A., with the assistance of the Sheffield Screen Golfing Society.

Instead of a fancy dress ball it took the place of a masked carnival, which was held at the Cutlers' Hall on Shrove Tuesday. Renters, exhibitors, managers and employees, numbering upwards of 1,000, joined in making whoopee. R. O. Brown was, as usual, responsible for the magnificent electrical decorative scheme.

The committee in charge of the arrangements were Sydney Kirkham, chairman; Arnold R. Favell, secretary; Arthur J. Ollerenshaw, assistant hon. secretary; committee and stewards, Len Sullivan, W. B. Gibson, Horace Routledge, Jack Goldman, H. Silvey, Harry Mitchell, Nathan Blaskey, A. R. Walker and Vivian Nelson.

The Lord Mayor and Lady Mayoress of Sheffield spent upwards of an hour at the function, the Lady Mayoress being presented with a bouquet by Mrs. Kirkham.

Carnival Night at Dundee

A carnival and fancy dress ball organised by the Dundee C.E.A. in aid of the Trade Benevolent Fund, held on Wednesday, proved one of the most enjoyable functions ever promoted by the branch.

A company of over 300 was present, and the arrangements were carried out by a committee comprising C. G. Caine, assistant manager Kinnaird Picture House (convener), E. J. Crook, assistant manager, La Scala; Chas. Allison, manager, The Plaza; Harry Dickens, Forest Park Cinema; A. E. Binnall, jun.; and Miss M. McIntosh, The Princess, the local secretary of the association.

Will Fyffe, the Scots comedian, who was appearing at the Victoria Theatre, Dundee, patronised the function along with his wife, who presented the prizes. The lighting effects in the ballroom were the work of David Dingwall, chief operator, La Scala, and Messrs. Caine, Crook and Dickens supervised the decorating.

Lord Mayor to Attend Bristol Ball

The Lord Mayor of Bristol has promised to attend the A.B.C.-B.I.P. ball, which is to be held in Bristol on March 17 in aid of the C.T.B. Fund.

The attractions offered include a midnight cabaret, a cocktail bar and an oyster bar, and the personal appearance of several British film stars. Dancing will be from 9 p.m. to 3 a.m. Masks are essential.

Tickets are 6s. 6d. single, or 12s. double, and can be obtained at any A.B.C. theatre in Bristol or at the local newspaper offices.

THREE FROM W. & F.

Cicely Courtneidge in Starring Role

Three important Trade shows have been arranged for next week by W. and F. On Monday evening, at the Prince Edward Theatre, there will be presented Cicely Courtneidge's first starring drama, "Soldiers of the King." On Wednesday evening, at the same theatre, Tom Walls will be seen in "The Blarney Stone."

On Thursday, March 16, also at the Prince Edward Theatre, W. and F. will also present "Up for the Derby," a new British and Dominions comedy starring Sydney Howard.

The story, which has been specially written for Sydney Howard by the authors of "Up for the Cup" and "The Mayor's Nest," introduces the star as an unsuccessful punter who eventually trains a Derby winner.

"Up for the Derby" presents absolutely accurate scenes of the great annual race and introduces the Derby, as it really is, to filmgoers. British and Dominions once more take the initiative in bringing to the screen a characteristic aspect of British life.

The film was directed by P. Maclean Rogers.

FIVE MORE FROM RADIO

VARIED AND ATTRACTIVE PROGRAMME

Week of Trade Shows

ANOTHER Radio week has been scheduled starting March 20, when a selection of five exceedingly varied offerings is to be presented.

These five are made up of "The Woman in His House" (based on the famous Philip Barry play, "The Animal Kingdom"), co-starring Ann Harding and Leslie Howard; "Lucky Devils," a film of Hollywood stunt men, starring Bill Boyd with Dorothy Wilson; "So This Is Harris?" a novelty feature, starring Phil Harris, the wireless idol of America; "The Penguin Pool Mystery," co-featuring Edna May Oliver and James Gleason, and a Twickenham production, "Excess Baggage," featuring Claude Allister, Frank Pettingell and Sydney Fairbrother.

Ann Harding and Leslie Howard

"The Woman in His House," which is to be Trade shown on Tuesday, March 21, brings together two of the finest artistes on the screen to-day—Ann Harding and Leslie Howard—with Myrna Loy giving one of the finest performances of her career, in support.

Philip Barry tells with really scintillatingly brilliant dialogue, a story of a new type of eternal triangle—a triangle in which the wife is in reality the mercenary, self-seeking partner, relying upon her physical allure to hold her husband, while the mistress appeals to the husband by meeting him on his own artistic and mental plane.

Ann Harding is her own lovely and appealing self again as the self-sacrificing woman content to see her man happy, even if it means relinquishing his love to the self-seeking wife, seductively played by Myrna Loy.

The consummate acting by the principals; the brilliant Philip Barry dialogue and fine direction by E. H. Griffith should make "The Woman in His House" an outstanding picture for intelligent audiences.

Saga of Stunt Men

"Lucky Devils," starring Bill Boyd with Dorothy Wilson, which is being shown at the Prince Edward Theatre at 3 p.m. on Wednesday, March 22, may be described as a saga of Hollywood stunt men, for it shows the lives, thoughts and hopes of these intrepid heroes as no other film has yet attempted.

As every one of the principal characters in "Lucky Devils" is a man who earns his living by doubling for stars in films, it follows that "Lucky Devils" is one terrific thrill after another. These, linked together by the very human story, make the picture a novelty thriller of the most unusual kind. Several of Radio's starlets are included in small parts. The stunts are performed by four of Hollywood's best-known stuntsters.

So This is Harris?

Preceding "Lucky Devils" a novelty three-reeler entitled "So This is Harris?" will be shown. This introduces to the screen Phil Harris, leader of the Cocoanut Grove Band, which is known "on the air" throughout America. Phil Harris is said to have a charming screen personality and he and Walter Catlett frolic their way through fun and fantasy in an entertaining manner.

Oliver and Gleason Co-featured

"The Penguin Pool Mystery," which is being Trade shown at the Prince Edward Theatre at 3 p.m. on March 23, is a mystery comedy in which the humour is supplied by Edna May Oliver as a school-teacher with Sherlock Holmes proclivities, and James Gleason as a detective with a fund of dry humour, and the mystery by Mae Clarke and Robert Armstrong.

While conducting a class of school children through the Aquarium, Edna May Oliver discovers a murder. She co-operates in her shrewd old-maid's way with James Gleason, who is the detective sent to the scene. Together they force the murderer into betraying himself, but not before the professional and the amateur detective have indulged in a good deal of pleasantries at each other's expense.

A Twickenham Offering

With "The Penguin Pool Mystery" will be shown "Excess Baggage," a British picture produced at Twickenham, with Claude Allister, Frank Pettingell and Sydney Fairbrother in the principal rôles.

This is an out-and-out comedy in which the action is so utterly farcical as to defy description. It is based upon a well-known story of the same name by H. M. Raleigh, and will be shown at the Prince Edward Theatre on Thursday, March 23, at 3 p.m.

◆

G.-B. AMATEURS

TO PRESENT "LONDON WALL"

On Saturday, at the Phœnix Theatre, at 8.15, the Gaumont-British Amateur Dramatic Society will present their first production, "London Wall." This is, of course, John Van Druten's delightful comedy dealing with office life in its most human aspects, which enjoyed a long and successful run just on two years ago in the West End.

The cast, which has been enlisted from the various organisations of the Corporation, will include Elsie Barber, Doris Cheyney, Frieda Duwell, Amy Gilbert, Dorothea Rudloff, Myer Cipin, William Elliott, Clifford Naylor and William Oliver.

The Gaumont-British Baby Stars have promised to appear in a curtain raiser to "London Wall."

Tickets, prices 5/9, 3/6, 2/6, and 1/3, can be obtained from A. C. Tomlin, accounts department, New Gallery House, Regent Street, W.1, or from K. Lancaster, Gaumont Accounts Department, Film House, Wardour Street, W.1.

LAUGHTON AS HENRY VIII

Basil Dean Starts "Loyalties" at Ealing

HITCHCOCK'S "BULLDOG DRUMMOND" CANCELLED

By P. L. MANNOCK

THE prospect of seeing Charles Laughton as Henry VIII is both tangible and imminent, for London Film Productions are casting the clever young character actor as the much-married monarch in an original screen story by Guy Newbolt, provisionally called "The Fourth Wife of Henry VIII," in which Anne Boleyn, Katherine Howard and Ann of Cleves will figure.

Alexander Korda will direct, and actual locations in Hampton Court Palace will figure.

Another early subject to be made by this company will be "Wings Over the Jungle," starring Robert Donat and Joan Gardner.

EROS GOES GAY

Mad Piccadilly Circus

On the Shepherd's Bush floors on Monday I found Sinclair Hill directing some fantastic footage for "Britannia of Billingsgate" on a large set of a nightmarish Piccadilly Circus, with tinselled buildings, a chubby Eros, cardboard traffic and a bevy of Ralph Reader's bonny dancing damsels.

Gordon Harker, in Lombard Street clothes, dodged the sham vehicles, evaded a miniature cathedral and saluted three canvas policemen. The real floor staff played parts in what was supposed to be an imaginary film studio.

MUSTY CURIOS

A Sinister Library

Drifters on to the set included Cedric Hardwicke, Anthony Bushell and Ralph Richardson, of "The Ghoul."

Their own set was being completed—a musty, cobwebby professor's library. Hayes Hunter had collected every eerie "prop" for creepiness—a skull, a case of odd curios (from British Museum casts), sherds, parchments, rickety shelves with musty books, and a stuffed black cat. Grunther Krampf's camera will obviously have a fine time in this picture.

BASIL DEAN BEGINS

"Loyalties" Takes the Floor

Yesterday Basil Dean, after rehearsals, took the Ealing A.R.P. floors with Galsworthy's "Loyalties." There is a cast of 23.

Basil Rathbone, Miles Mander, Cecily Byrne, Joan Wyndham, Alan Napier and Philip Strange are among the principals.

MARKHAM CUTTING

"Maid Happy" Fully Shot

Footage on the first Bendar picture, "Maid Happy," has been completed by Mansfield Markham at Elstree, and cutting is well advanced.

Johannes Riemann, Charlotte Ander, Marjorie Mars, Saxon Snell, Dennis Hoey, Sybil Grove and Isabel Scaife head the cast in this story of a girls' school, which has some piquant episodes.

COOPER'S NEWEST

"The Man Outside"

"The Man Outside," which George A. Cooper is now directing at Twickenham for Radio release, is a thriller by Donald Stuart. A mysterious man is seen lurking night after night in the grounds of a country mansion, but he disappears as soon as anyone endeavours to discover his identity. Henry Kendal is starred, and leading parts are played by Joan Gardner (by courtesy of London Film Productions), Gillian Lind, Ethel, Warwick, Cyril Raymond, John Turnbull, Michael Hogan, and Louis Hayward.

LESLIE HISCOTT

On "Cleaning Up"

An elaborate theatre set still occupies the floor at the Beaconsfield studios, where Leslie Hiscott is putting the finishing touches to "Cleaning Up," the British Lion farce which is due for completion this week.

The whole of the cast, including George Gee, Betty Astell, Davy Burnaby, Barbara Gott, Alfred Wellesley and Jack Leopold, were on call for the past five days on this important sequence, which constitutes the film's highlight, with the Max Rivers Girls.

A big street scene (the final sequence) was shot on Tuesday and Wednesday. The next British Lion comedy is also to be directed by Hiscott.

OAK WORTH £3,500

In "Summer Lightning"

Some of the most brilliant interiors ever seen in a B. and D. production have been designed by L. P. Williams for use in "Summer Lightning," Ralph Lynn's new British and Dominions picture, upon which Maclean Rogers is making steady progress at Boreham Wood. The actual old oak borrowed is worth £3,500.

They represent the library, billiard room and main living room of Blandings Manor, carried out in Jacobean oak panelling actually taken from an old English house known as Ashley Park, at Ashley-on-Thames. The cast include Ralph Lynn, Winifred Shotter, Dorothy Bouchier, Fred Kerr, Helen Ferres, Esme Percy and Miles Malleson.

"THE JEWEL SONG"

"Faust" Sequences Filming

Harry Hughes has now reached the stage in his production of "The Jewel Song" where actual scenes from Gounod's famous opera will be filmed on a complete stage, which has been reproduced.

Nearly everyone, once in a lifetime, sees the opera "Faust," but last week it was discovered that neither the director, José Collins, Nancy Brown, nor Dennis Hoey had ever seen it, so Hughes was forced to shepherd a party to Sadler's Wells before filming could be continued satisfactorily. Stanley Lupino, the star of the film, who is practically the only member of the cast who does not actually play in the opera, was the only one who could give a coherent account of "Faust."

"HEADS WE GO!"

Monty Banks Starts

The first scenes to be filmed of "Heads We Go!" the new Monty Banks' picture, starring Constance Cummings, took place this week in a fashion salon where the star is a mannequin.

Constance, aided and abetted by Binnie Barnes, who, as another mannequin, plays the comedy lead in "Heads We Go!" wears some really beautiful creations during a dress parade of model gowns valued at over £1,000, which are guaranteed to give a thrill to all feminine picturegoers.

Constance Cummings' leading man will be Frank Lawton. The cast also includes such favourites as Claude Hulbert and Gus McNaughton in leading rôles.

ISOBEL ELSOM

In "The Thirteenth Candle"

Isobel Elsom has been engaged by Irving Asher, production chief at the Teddington studios, to take the starring rôle in "The Thirteenth Candle," a murder mystery drama, written by Brock Williams.

There are twenty "name" characters, the largest number ever to have appeared in a Teddington picture. Opposite Isobel Elsom, who is stated to have been provided with a part that calls for much highly emotional acting, is Gibb McLaughlin, while other rôles are taken by Arthur Maude, well-known as both director and actor, Winifred Oughton, Louis Hayward, Claude Flemming, Hilliard Vox, Eric Hales, and Louis Goodrich.

John Daumery is directing the picture, most of the action of which takes place within a great country mansion.

ELSTREE'S MOST

"Stuck-up" Unit

What will undoubtedly prove to be one of the most hilarious scenes in "Hawleys of High Street" was filmed recently at Elstree, and Thomas Bentley and his unit have been labelled "stuck-up" in consequence of their exploits this week; in fact, they have all been literally glued together.

Leslie Fuller, the star, is seen as a very rich man who refuses to forgo his humble diversions and, much to his wife's disgust, indulges in a passion for fretwork—hence the glue.

For these scenes real glue, treacle and a mixture of sugar and water was used, and Hal Gordon, who as a butler is Fuller's right-hand man, suffered considerable hardships at the hands of Bentley. Elizabeth Vaughan also came in for a fair share of the fun, and was found by Amy Veness, who plays the rôle of Fuller's wife, in a very compromising position, for, having been pushed into a chair bearing a plentiful supply of glue during the fray, she is forced to depart leaving portions of her clothing behind.

NO "BULLDOG"

Hitchcock Out of Action

Owing to casting difficulties, and the short time before the expiration of his contract, Alfred Hitchcock last week relinquished the B.I.P. production of "The Return of Bulldog Drummond."

This subject is, in consequence, shelved for the time being, and may be made at Elstree later on.

Hitchcock's final personally directed picture for B.I.P., therefore, was "No. 17," made in the autumn of 1931. It is a great pity that his abilities have borne such scanty fruit in the past two years, and I hope that this rate of output will be accelerated when he joins London Film Productions.

Meanwhile, I regret to hear that "Hitch" is confined to bed with internal trouble, and wish him a speedy return to activity.

No title has yet been decided for the Hulbert-Courtneidge film begun some weeks ago.

Walter Forde begins "Orders Are Orders" at Lime Grove this week-end.

The "Hawleys of High Street" unit this week has been the scene of some stirring election sequences, the rival candidates for town councillorship being Hawley, played by Leslie Fuller and his rival, the butcher, portrayed by Moore Marriott.

Ivor Novello and Kay Hammond in LOVE AND LET LOVE (G.-B.)

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing March 13.

London

Alhambra.—"Tess of the Storm Country" (Fox) and "Lady and Gent" (Paramount).

Astoria.—"Central Park" and "Three on a Match" (First National).

Capitol.—"Good Companions" (Ideal).

Carlton.—"Sign of the Cross" (Paramount).

Davis, Croydon.—"Tess of the Storm Country" and "Golden West" (Fox).

Dominion.—"Pier 13" (Fox) and "Man Against Woman" (U.A.).

Empire.—"Silver Dollar" (First National) and "Let Me Explain, Dear" (Wardour).

Marble Arch Pavilion.—"Endurance" (W. and F.).

Metropole.—"Rockabye" (Radio) and "The Night Mayor" (U.A.).

New Victoria.—"Pier 13" (Fox) and "Man Against Woman" (U.A.).

Plaza.—"Billion Dollar Scandal" (Paramount) and "'Frisco Jenny" (First National).

Regal.—"Bitter Tea of General Yen" (U.A.).

Stoll.—"Strange Interval" (M-G-M) and "Tess of the Storm Country" (Fox).

Tivoli.—"Cavalcade" (Fox).

Birmingham

Forum.—"One Way Passage" (Warner) and "Thirteen Women" (Radio).

Futurist.—"The Night of June 13" and "The Sporting Widow" (Paramount).

Gaumont Palace.—"Tess of the Storm Country" (Fox) and "Exposure" (Sterling).

Scala.—"Dr. X" (First National).

West End.—"Marry Me" (Ideal) and "Cross-Examination" (Pathé).

Bristol

Empire.—"Hold 'Em Jail" and "The Face at the Window" (Radio).

Hippodrome.—"Rasputin" (Nat. Dis.) and "Where Is This Lady?" (British Lion).

King's.—"Blessed Event" and "The Blind Spot" (Warner).

New Palace. — "Payment Deferred" (M-G-M) and "Come On Danger" (Radio).

Regent. — "The Midshipmaid" (W. and F.).

Stoll.—"Sally Bishop" and "Behind Jury Doors" (British Lion).

Triangle.—"Hold 'Em Jail" and "The Face at the Window" (Radio).

Whiteladies.—"Blessed Event" and "The Blind Spot" (Warner).

Cardiff

Capitol.—"Tell Me To-night" (Paramount).

New Theatre.—"Wedding Rehearsal" (Ideal).

Park Hall.—"Blondie of the Follies" (M-G-M).

Pavilion.—"The Nightmare" and "White Eagle" (U.A.).

Queen's.—"One Way Passage" and "Big Stampede" (Warner).

Edinburgh

Caley. — "Tiger Shark" and "Little Fella" (First National).

New Picture House. — "Red Dust" (M-G-M).

New Victoria.—"Red Dust" (M-G-M).

Palace.—"The Lodger" (W. and F.).

Playhouse.—"One Way Passage" and "Big City Blues" (Warner).

Rutland.—"Blonde Venus" (Paramount).

St. Andrew Square.—"Blonde Venus" (Paramount).

Synod Hall.—"Six Hours to Live" (Fox) and "Josser in the Army" (Wardour).

Glasgow

Coliseum. — "Lord Camber's Ladies" (Wardour) and "Big City Blues" (Warner).

Cranston's.—"Forgotten Commandments" (Paramount) and "Money Means Nothing" (Wardour).

Grand Central. — Mon., "The Flag Lieutenant" (W. and F.); Thurs., "The Man Called Back" (Gaumont) and "Dolores the Beautiful" (Equity).

Green's Playhouse.—"Horse Feathers" (Paramount) and "Drifting Souls" (Sterling).

La Scala.—"Sally Bishop" (British Lion).

New Savoy.—"Baroud" (Ideal) and "The Blind Spot" (Warner).

Regal.—"Lord Camber's Ladies" (Wardour) and "Big City Blues" (Warner).

Regent.—"Invisible Power" (U.A.).

The Picture House.—"After the Ball" (Gaumont) and "Guilty or Not Guilty" (P.D.C.).

Leeds

Assembly Rooms.—Mon., "Blondie of the Follies" (M-G-M); Thurs., "Men of Steel" and "Hello Trouble" (U.A.).

Majestic.—"The Midshipmaid" (W. and F.) and "Those We Love" (Gaumont).

Paramount.—"The Night of June 13" (Paramount) and "Hounds of Zaroff" (Radio).

Rialto.—"His Loyal Highness" (Universal) and "The Truth About Africa" (W.P.).

Scala.—"Payment Deferred" (M-G-M) and "Where Is This Lady?" (British Lion).

Tower. — "A Successful Calamity" (Warner).

Liverpool

Forum.—"Horse Feathers" (Paramount).

Futurist.—"Blonde Venus" (Paramount).

Palais De Luxe.—"Tiger Shark" (First National).

Prince of Wales.—"Rasputin" (Nat. Dis.) and "Big City Blues" (Warner).

Rialto.—"Marry Me" (Ideal).

Royal Hippodrome.—"Sherlock Holmes" (Fox) and "Fighting for Justice" (U.A.).

Scala.—"Grand Hotel" (M-G-M).

Trocadero.—"After the Ball" (Gaumont).

Manchester

Deansgate.—"The Cabin in the Cotton" (First National).

Gaiety.—"The Gorilla Ship" (Butcher).

Market Street. —"Kongo" (M-G-M).

New Oxford.—"Kongo" (M-G-M).

Paramount.—"The Phantom President" (Paramount).

Piccadilly.—"There Goes the Bride" (Ideal).

Regal.—"Happy Ever After" (Gaumont).

Royal.—"Rain" (M-G-M).

Newcastle

Paramount.—"Guilty as Charged" (Paramount) and "Soldiers of Fortune" (U.A.).

Pavilion.—"Payment Deferred" (M-G-M).

Queen's Hall.—"Faithless" (M-G-M).

Stoll.—"Hollywood Speaks" (U.A.) and "Kamet Conquered" (W. Griffith).

Westgate.—"Marry Me" (Ideal) and "Golden West" (Fox).

Sheffield

Albert Hall.—"Baroud" (Ideal) and "Those We Love" (Gaumont).

Central P.H.—"Greeks Had a Word for Them" and "The Call Box Mystery" (U.A.).

Cinema House. — "Strange Interval" (M-G-M).

Electra Palace.—Mon., "Merrily We Go To —" (Paramount) and "Hidden Valley" (P.D.C.). Thurs., "Misleading Lady" and "Working Girls" (Paramount).

Hippodrome. — "Soldiers of Fortune" (U.A.), "Purchase Price" (Warner) and "Dangers of the Arctic" (Pathé).

Regent.—"The Midshipmaid" (W. and F.) and "No Living Witness" (Gaumont).

Union Street.—"Tom Brown of Culver" (Universal) and "Hold 'Em Jail" (Radio).

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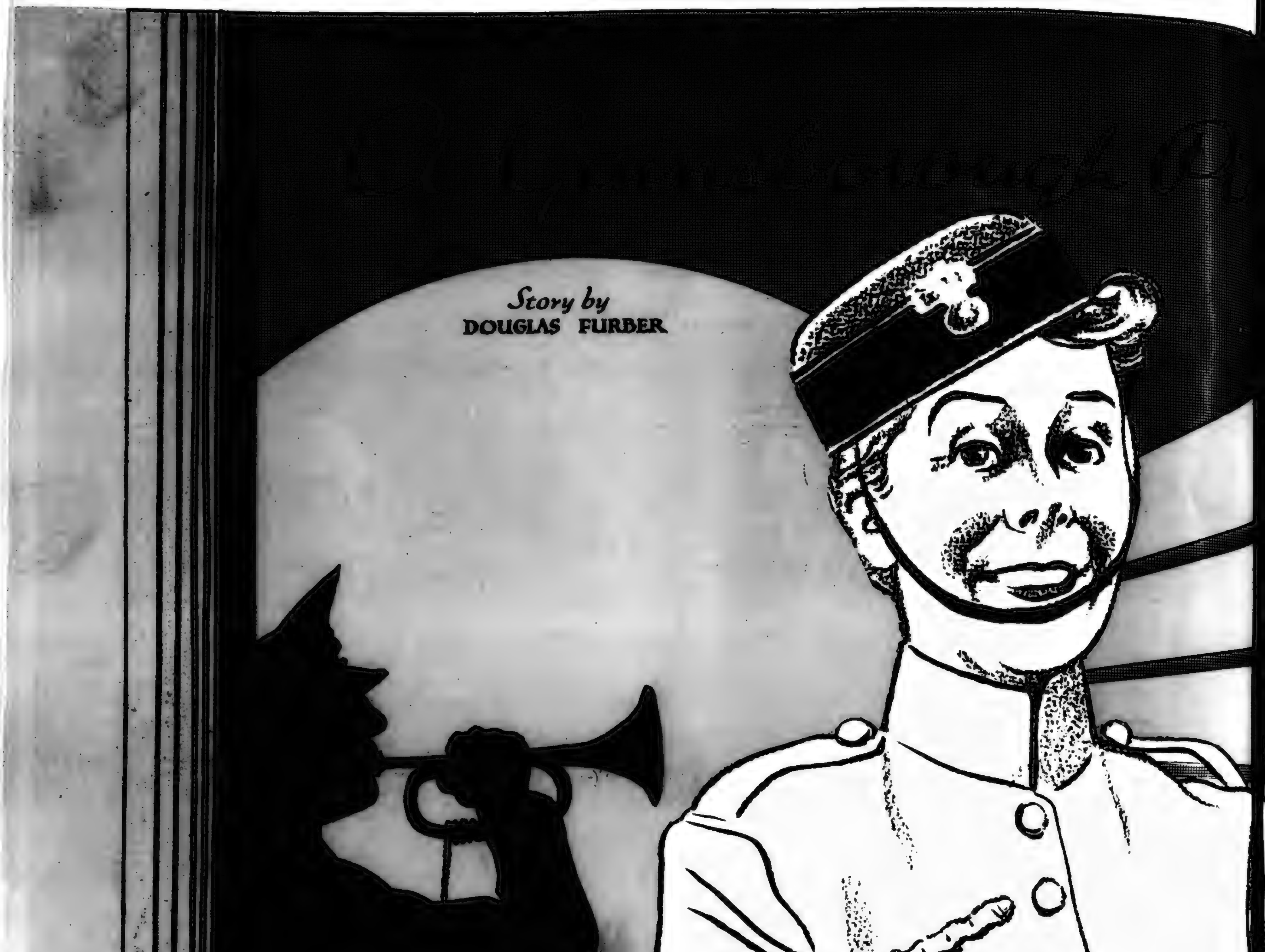
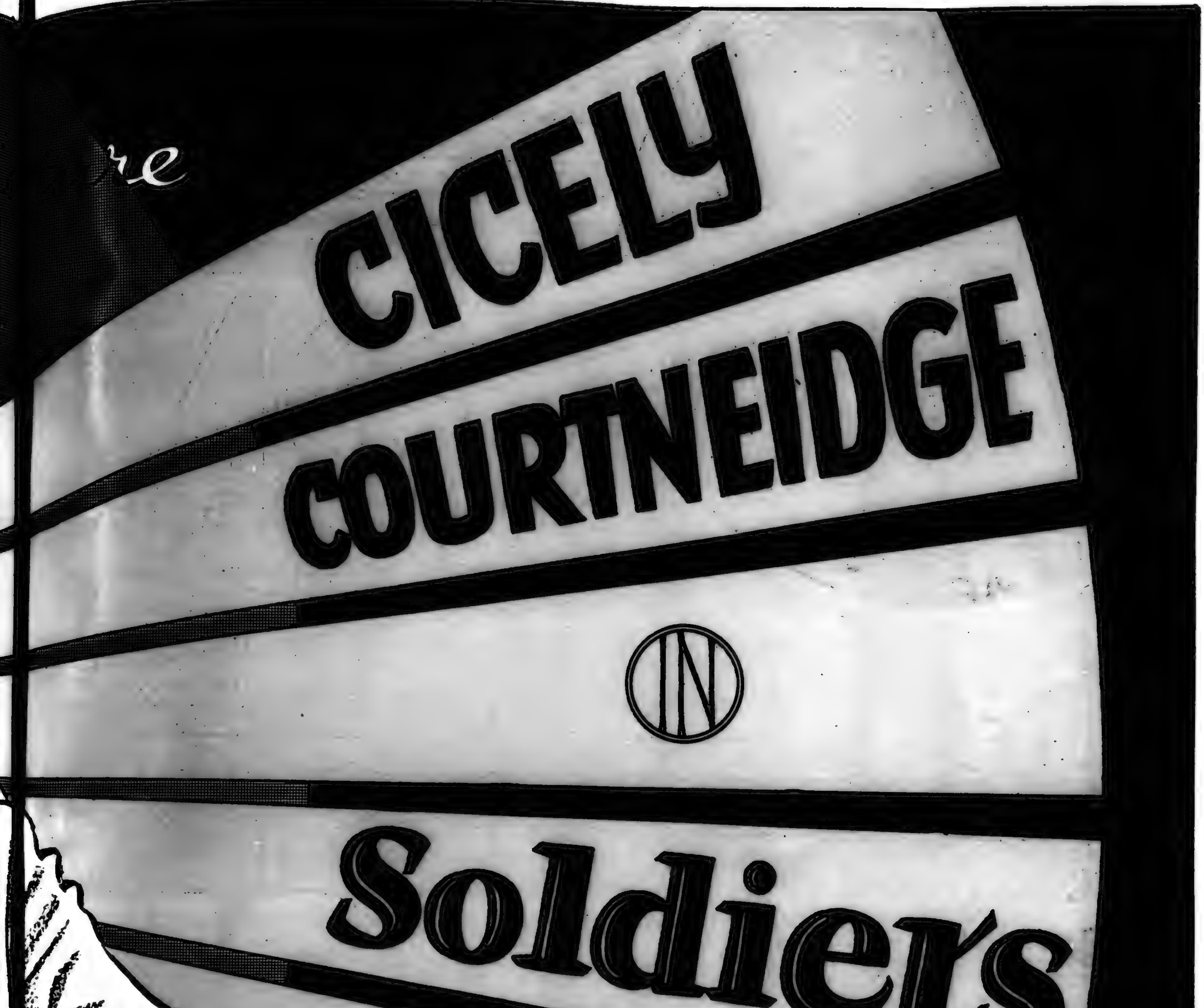
"Up For The Derby"

In UP FOR THE DERBY, Sydney Howard appears as an unsuccessful punter who eventually trains a Derby winner. This British and Dominion film presents accurate scenes of the great annual race. It will be Trade shown by W. & F. on Thursday week at the Prince Edward Theatre


Story by
DOUGLAS FURBER

TRADE PRESENTATION
PRINCE EDWARD THEATRE
Monday, March 13th, at 8.45 p.m. (ALL SEATS RESERVED)



CICELY COURTNEIDGE

IN

Soldiers of the King

WITH
EDWARD EVERETT HORTON
AND O. B. CLARENCE

RECORDED ON R C A AT THE
GAINSBOROUGH STUDIOS, Islington, LONDON.

Released: April 24th., 1933.

Gainsborough Picture

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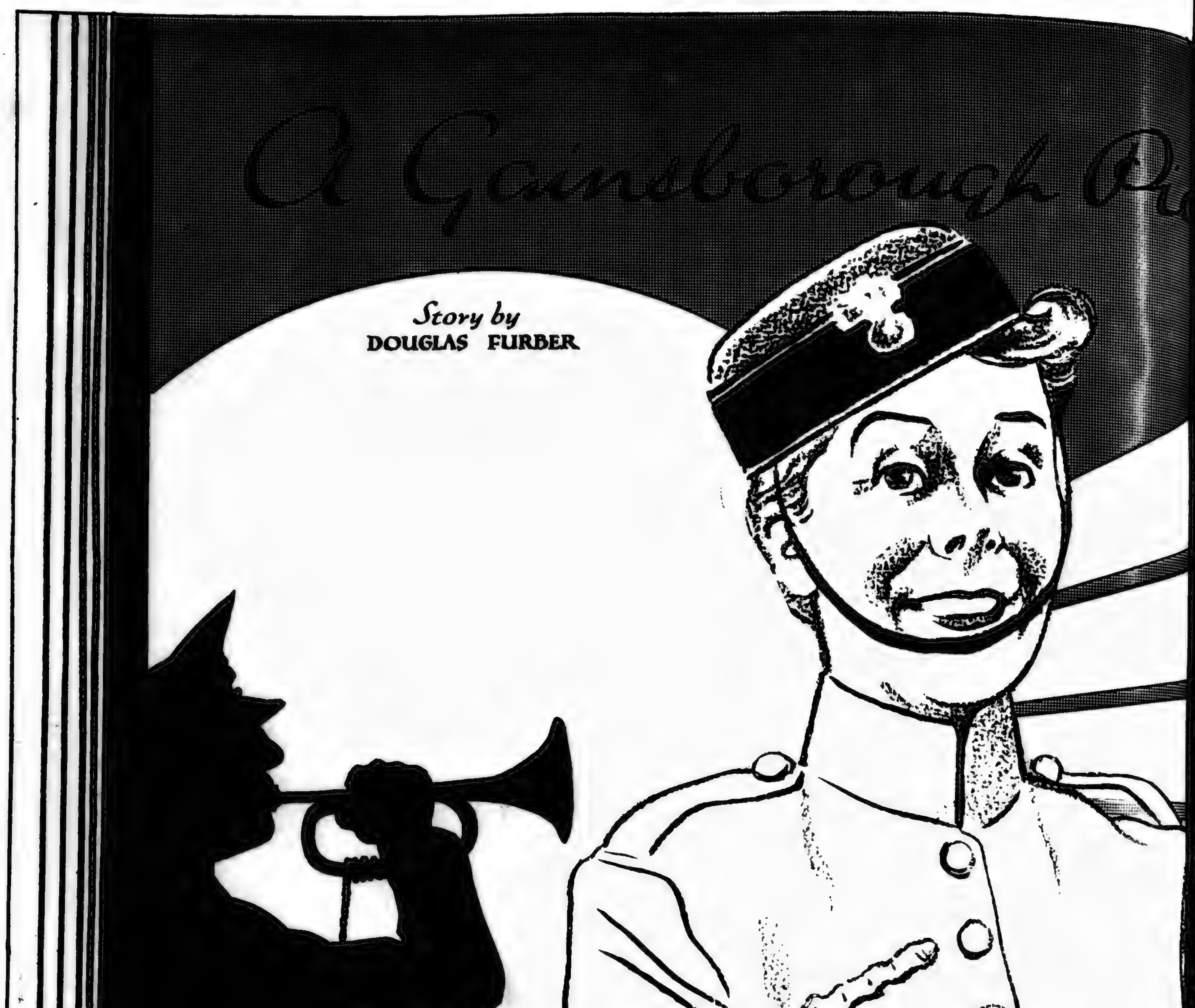
A Gainsborough Pictu
Story by
DOUGLAS FURBER
Directed by
MAURICE
ELVEY

TRADE PRESENTATION
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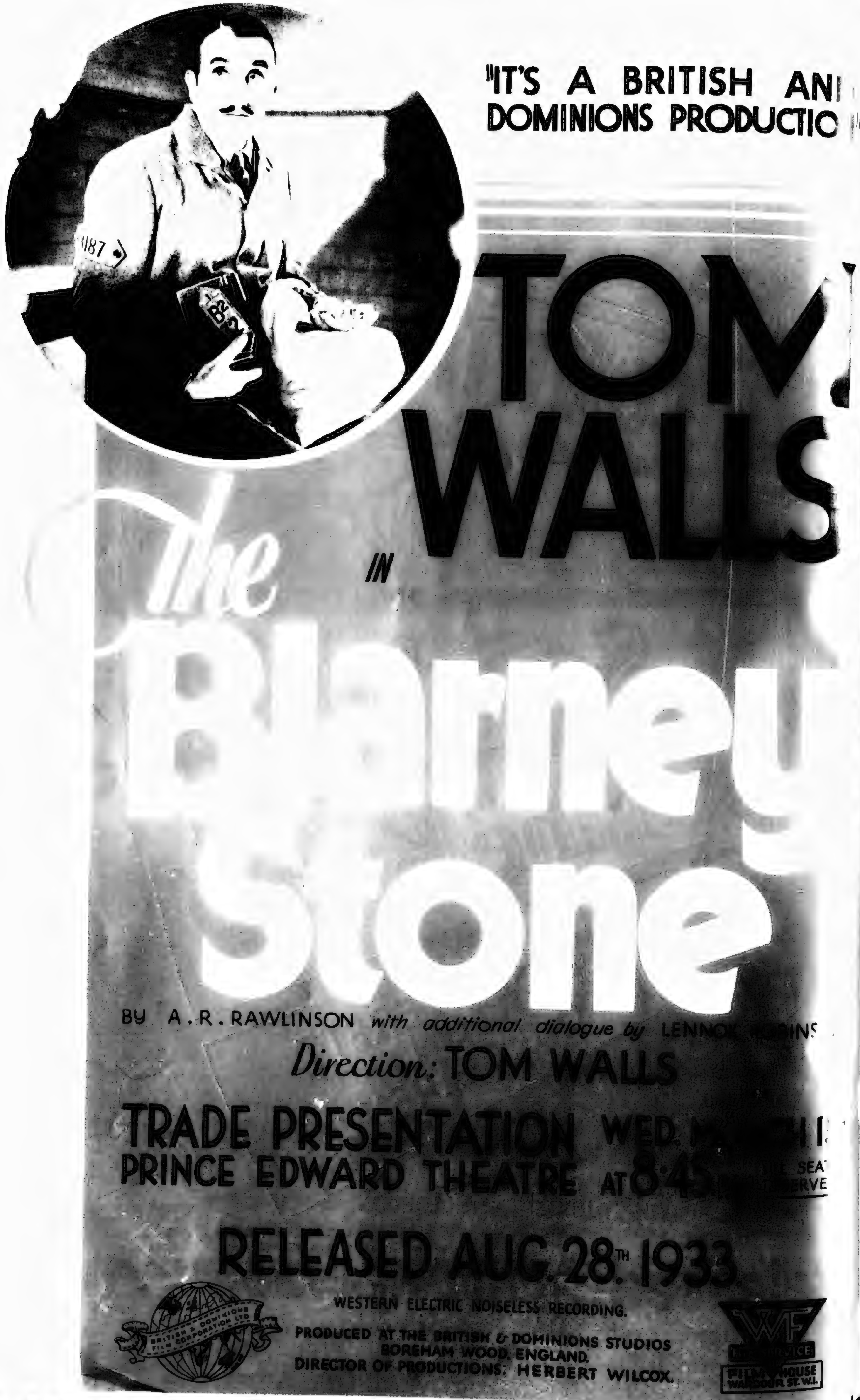

"IT'S A BRITISH AN
DOMINIONS PRODUCTIO

TOM
WALLS

IN

The Blarney Stone

BY A.R. RAWLINSON *with additional dialogue by* LENNOX [illegible]

Direction: TOM WALLS

TRADE PRESENTATION WED. [illegible]
PRINCE EDWARD THEATRE AT 8.45 [illegible] SEA
[illegible] ERVE

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SYDNEY HOWARD

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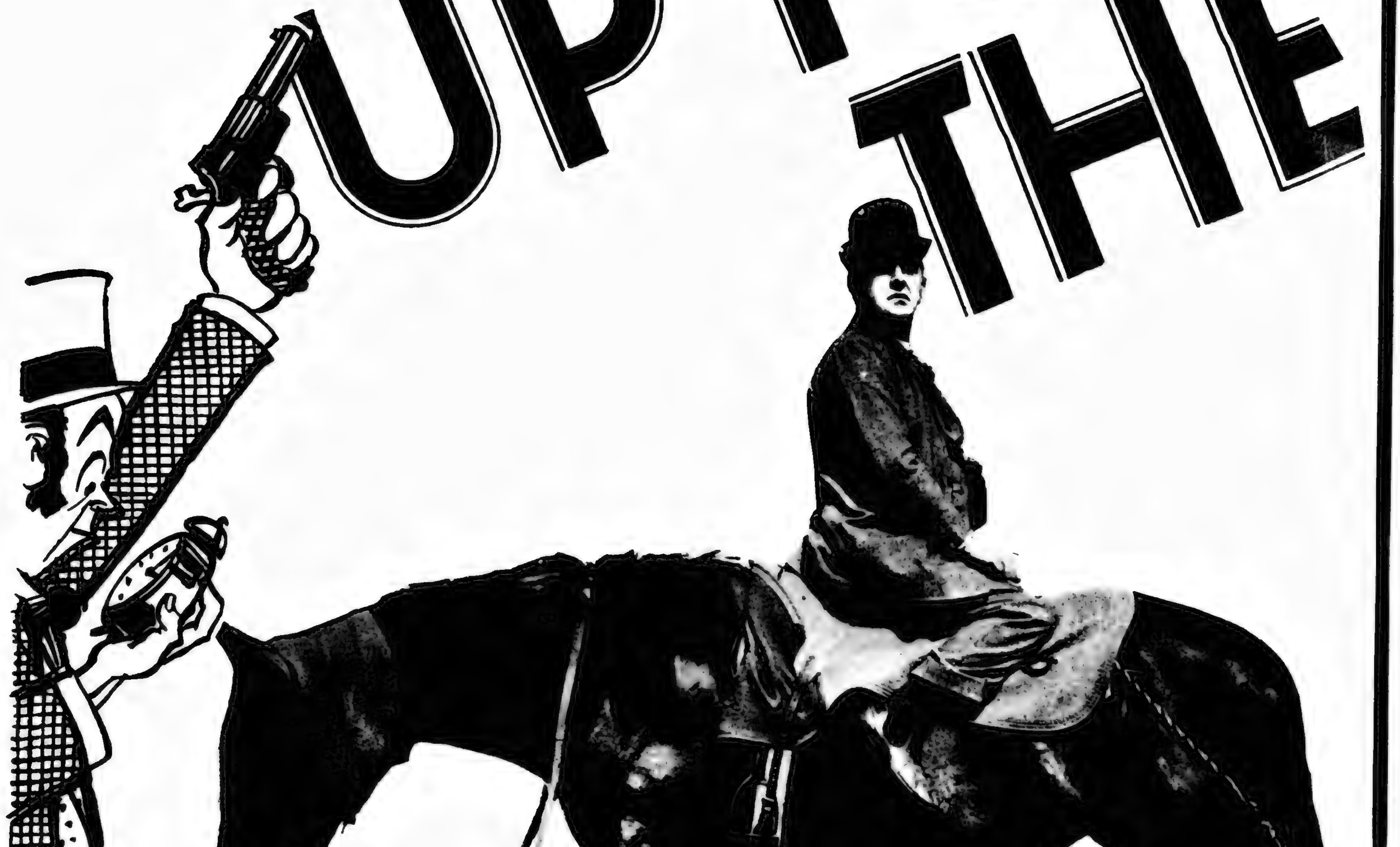
JACK MARKS

UP FOR THE



· RELEASED · MAY 29th 1933 ·

(DERBY WEEK)

"It's a British & Dominions Production"

BRITISH & DOMINIONS FILM CORPORATION LTD

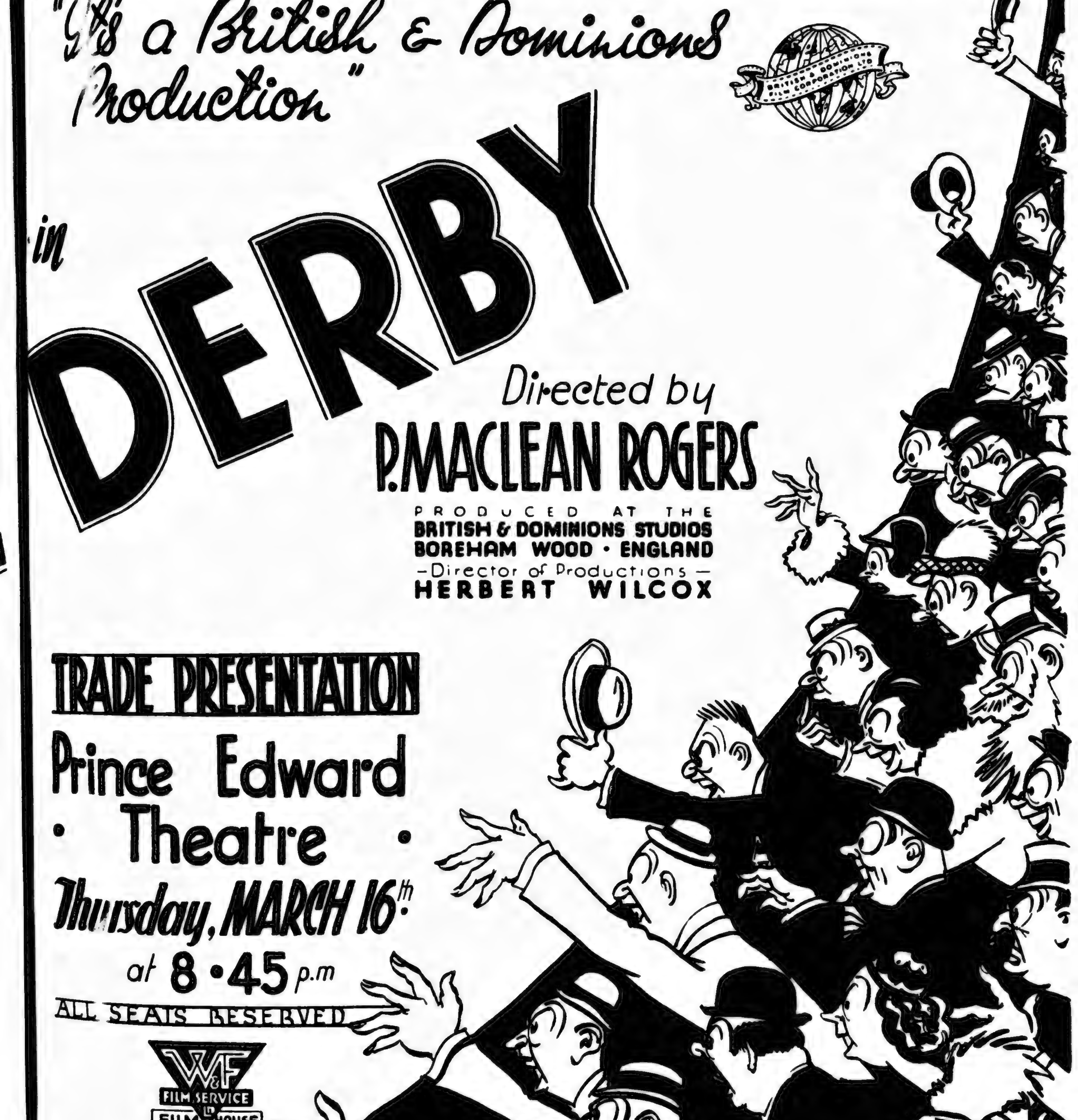
in

DERBY

Directed by

P. MACLEAN ROGERS

PRODUCED AT THE
BRITISH & DOMINIONS STUDIOS
BOREHAM WOOD · ENGLAND
–Director of Productions–
HERBERT WILCOX



TRADE PRESENTATION

Prince Edward
· Theatre ·
Thursday, MARCH 16th
at 8·45 p.m

ALL SEATS RESERVED

W&F
FILM SERVICE LTD
FILM HOUSE
WARDOUR ST W.1.

Two W. & F. Offerings

Three important Trade shows are scheduled by W. & F. for next week. Above are incidents from the two initial offerings SOLDIERS OF THE KING, *which will be shown on Monday evening at the Prince Edward Theatre, and features Cicely Courtneidge and Edward Everett Horton, and* THE BLARNEY STONE *which is due on Wednesday night and introduces Tom Walls as the star of his own production; Anne Grey is the heroine.*

KINE
THEATRE
SECTION
SHOWMANSHIP · EQUIPMENT · PROJECTION · CONSTRUCTION
MUSIC SUGGESTIONS · SOUND & COLOUR

Theatre Furnishing
Pixtons Ltd.
65-NEWMAN STREET
LONDON.W.1.

REGULATION OF SPEED AND VOLTAGE

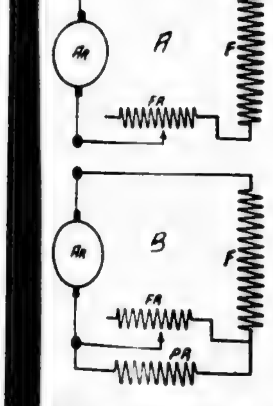
FACTORS WHICH MAKE FOR ECONOMY

By Cyril Sylvester, A.M.I.E.E.

ENGINEERS in kinema theatres often experience trouble with the commutators of motors and generators. This is not always due to using the wrong grade of carbon brush, or to uneven tension on brushes; it is often the result of the operation of apparatus not usually associated with the armature circuit. I am referring to the use of resistances which are placed in series with the shunt field windings of motors and generators; the former to regulate the armature speed and the latter to regulate the voltage generated by a generator armature.

Motor Speed Control

The conventional method of regulating the speed of a motor is to insert a resistance in series with the shunt field winding as illustrated at *A* in the sketch. Here *Ar* is the armature, *Fr* is the resistance, and *F* is the shunt field winding. As resistance is inserted so the motor speed increases, due to the weakened field and the efforts of the armature to develop the same value of back e.m.f. When resistance is taken out of the circuit, the motor speed decreases, due to a stronger field which does not require such a high armature speed to develop the proper quantity of back e.m.f.



Sparking at Brushes

Invariably trouble is experienced in the form of sparking at the motor brushes when the value of the field resistance is altered; this is sometimes so great as to cause a flash-over from one brush bar to another, thus resulting in a complete shutdown.

The reason is that, even when a strict maintenance schedule is in operation, the resistance contacts become pitted and good contact is not maintained over the whole movement; the result is that the shunt field circuit is momentarily broken, thus resulting in a total reduction of back e.m.f. so that the armature takes excessive current from the mains. This can be obviated by adopting the arrangement illustrated at *B* in the sketch; this illustration is the same as at *A*, with the exception that it shows a permanent resistance, *Pr*, connected across the field regulating resistance *Fr*.

Consideration of this diagram will serve to show that the field resistances are connected in parallel. In this way, even assuming an open contact in *Fr*, it will be seen that it is impossible for the field circuit to be completely broken. And this arrangement does not interfere with the efficiency of the field control since resistance can be inserted or cut out as desired. Another thing, speed regulation can be carried out with greater stability; this is because the permanent resistance acts as a buffer so that there is no rise and fall in speed until the armature becomes stabilised.

Generator Voltage Control

The method at *A* is usually adopted to regulate generator voltage. An increase in resistance means a weaker field and lower terminal voltage, while decreased resistance means increased field current and a higher terminal voltage. Voltage control is an important matter since, with bad resistance contact, the voltage is likely to fall to zero at any moment, especially when a load is being placed upon a generator and the demagnetising effect is pronounced.

If the arrangement illustrated at *B* is adopted it will be seen that the shunt field current cannot fall below a certain value; this is an important factor, especially where the generator is used for changing storage batteries. With a decrease in generator voltage, current will pass from the batteries into the generator so that the latter would be driven as a motor; the addition of a permanent resistance connected as illustrated will prevent this.

(Continued at foot of column 4)

The Observation Window

An All-Aluminium Design

Servicing Difficulties

Paramount's Treasure Island

AMONG the industrial designs in the Royal Society of Arts annual competition is one for the decoration of a kinema vestibule and entrance hall of given shape, with doors, pay-boxes and staircases. The scheme of decoration is to be so planned as to make the greatest possible use of aluminium and aluminium alloys.

THE idea is to use the metal in a variety of coloured and imitation wood finishes, with doors of glazed aluminium and aluminium alloy balustrading on the staircase. The British Aluminium Co., Ltd., who have promoted this particular competition, is prepared to issue full data concerning the working and colouring of alloys to intending competitors. Designs must be received not later than June 7.

THE necessity for projectionists in some districts to service their own equipment owing to the failure of the company which supplied the apparatus, or to the desire to economise on the part of some exhibitors, brings a number of problems into the projection room.

IN the March *Ideal Kinema and Studio*, to be issued next week, an article will appear which will give valuable advice to those who are doing their own servicing. Should any problems crop up which are not fully dealt with in the article they will be dealt with by correspondence upon receipt of a letter outlining them.

A SUBSTANTIAL annual saving in the cost of daily prints and the development of negatives will be made by Universal Pictures through a new contract entered into by that company and Consolidated Film Industries, Inc. Universal turns over to Consolidated the making of all its Pacific Coast prints, its studio prints and daily "rushes," and the development of negatives. Universal will close up the studio laboratory entirely.

FIGURES, just compiled by the Paramount studio salvage department, estimate that more than £4,000 worth of silver is recovered each year from old film, developing fluid and related sources at the Paramount studios alone. During one week recently, thirteen hundred pounds of silver were reclaimed as a results of quarterly reclaiming operations.

THIS reclaimed silver is sold for use by jewellers, manufacturers of tableware, and frequently to the Government mint for the making of coins. The same thing is done at the Paramount studios with old copper and aluminium.

J. BENSON.

Projection room of the Capitol, Aberdeen, described in the February issue of the "Ideal Kinema and Studio" showing the Ernemann III projectors and Western Electric talkie apparatus

CONRADTY
CONSISTENT
CARBONS
OF ALL TRADE HOUSES
CONRADTY PRODUCTS LTD
101, WARDOUR STREET, W.1.
SAMPLE PAIR SENT FREE ON REQUEST

TEN THOUSAND SMALL PROJECTORS

ITALY TO UTILISE FILM FOR TEACHING

ACCORDING to a statement in the Berlin *Film Kurier*, Italy is embarking upon a huge film project which will involve the use of 10,000 substandard film projectors with sound apparatus.

The president of the leading Fascist newspaper, *L'Impero*, Gran. Uff G. D. Musso, who was in Berlin last week, is the prime mover in the scheme, which has the approval of Signor Mussolini.

School Installation

Italy has altogether only 850 kinemas equipped for sound, and it is hoped to supplement these by installing projector units in elementary and secondary schools, universities, military barracks, and village centres.

The projection apparatus, says Signor Musso, will have a disc attachment for sound and will incorporate a radio receiving set. The apparatus, which has been designed by an Italian engineer named Micchetti, is to carry 17½ mm. film, which will allow the use of a broad sound track.

It is planned to present the projectors free to the various centres, and supply films at a fixed price per year per head of scholars or a population of about ten lire.

Il Duce's Support

Signor Mussolini has always been a keen supporter of the film as a means of improving the culture of the Italian people, and has passed a number of Governmental orders calculated to raise Italy's status as a film producing country.

He has also lent strong support to the International Educational Film Institute formed under the auspices of the League of Nations, and some three years ago gave the Institute a villa as headquarters.

◆

DAYLIGHT KINEMAS

THE WALEY-VINTEN AT THE B.I.F.

The Empire Marketing Board Film Unit, under John Grierson's supervision, is to be congratulated on the interesting display of films staged at the Olympia B.I.F. this year with the assistance of Continuous Projectors, Ltd.

A Waley-Vinten continuous projector was employed and showed a well-lit and well-defined picture about 4 ft. wide through a ground glass screen.

The lighting system was unconventional, comprising a 15-volt 1,000-watt filament lamp with a built-in metal mirror used in combination with a 10-in. diameter short-focus condensing mirror. The projection lens used was a Taylor-Hobson F2 1¾ in. anastigmat.

A similar display staged by Continuous Projectors for the Ford Motor Co. on their stand at the Birmingham B.I.F. has been one of the attractions of the Castle Bromwich Show.

◆

COMPTON'S QUICK WORK

AN ORGAN AT THE COLISEUM

When the London Coliseum went talkie on Monday last there was no time to have an organ built to specification, but the Compton Organ Co. solved the difficulty by the quick installation of one of their small miniature organs which they had in stock.

Amplifiers were fitted, so that the instrument would be able to be heard to advantage and everything was ready in time for the opening.

If a picture programme were to become a permanent policy of the Stoll Company, a very much larger installation would be necessary for any adequate recital work, but the present arrangements show how readily the Compton Organ Co. responded to the demand which unusual circumstances demanded.

A. W. O.

The permanent resistance should be wound with high resistance wire which will carry shunt field current without overheating. The value of the resistance can be calculated as follows:—Let us assume that the value of the field resistance at *A* is 100 ohms; then the value of the new field resistance will be 200 ohms, and that of the permanent resistance also 200 ohms. When these are connected in parallel the total resistance is 100 ohms; in this way the resistance values are the same as at *A*.

"GRAND HOTEL" CROSSWORD PUZZLE

BRISTOL COMPETITION'S BIG SUCCESS

A CLEVER publicity campaign was carried out by W. Prodgers, of the Triangle, Bristol, for "Grand Hotel" (M-G-M). The week before the run he designed a crossword puzzle, of which he had 10,000 copies printed and distributed in the district.

A prize of a double ticket to see "Grand Hotel" was offered for the correct solution. A condition of the competition was that every solution sent in had to be accompanied by the half of an admission ticket.

In the puzzle itself squares containing the words "Grand Hotel," "Triangle," and "A.B.C.," and the date of the showing of the film had already been completed.

The result of the competition was announced exclusively in the *Bristol Evening World*, which gave a good show to the competition and to the film.

With the other evening paper in the city, the *Bristol Evening Post*, W. Prodgers arranged an ad.-spotting competition. Each night the name of one of the stars in the film was selected, and in various advertisements in the smalls columns of the paper a superfluous letter was introduced, and these together formed the name of the star. Three money prizes of £1 1s. each were offered, and each entry had to include the half of a used admission ticket.

The front of the theatre was well dressed with matter, and for a street stunt a man paraded the district carrying a large box 40 in. square.

W. Prodgers also arranged tie-ups with eight of the leading book shops for a combined book and film publicity.

KEY TO FREE SEATS
"Old Dark House" Stunt

A campaign, described by the theatre as the biggest ever given to a film at that house, was carried out by Manager Les. Dalby, of the Victoria Cinema, Mablethorpe, for "Old Dark House" (Universal).

An unusual element was the distribution of 1,000 old keys with a label attached stating that if the key fitted the lock at the Victoria the patron could have free seats.

An intriguing competition was for the discovery in the local library of the book from which "Old Dark House" was adapted (J. B. Priestley's "Benighted").

The fine lobby display was dimly illuminated to give the effect of weirdness, and posters stated: "Abandon hope all who enter here. This is 'The Old Dark House.' Beware. Anything may happen."

PUBLICITY BY 'PHONE
"Back Street" at Liverpool

The woman's angle and the Jewish element of "Back Street" (Universal) were successfully exploited by P. E. Gilles, general manager of the Scala, Liverpool.

Personal telephone calls were made to two hundred and fifty women, advising them how important it was to see the film. Personal letters to one thousand five hundred Jewish people informed them of the strong Jewish appeal in the film. Additional local advertising space and a neat editorial and advertising tie-up with the *Daily Express* resulted in what Mr. Gilles describes as "The best business for a long time."

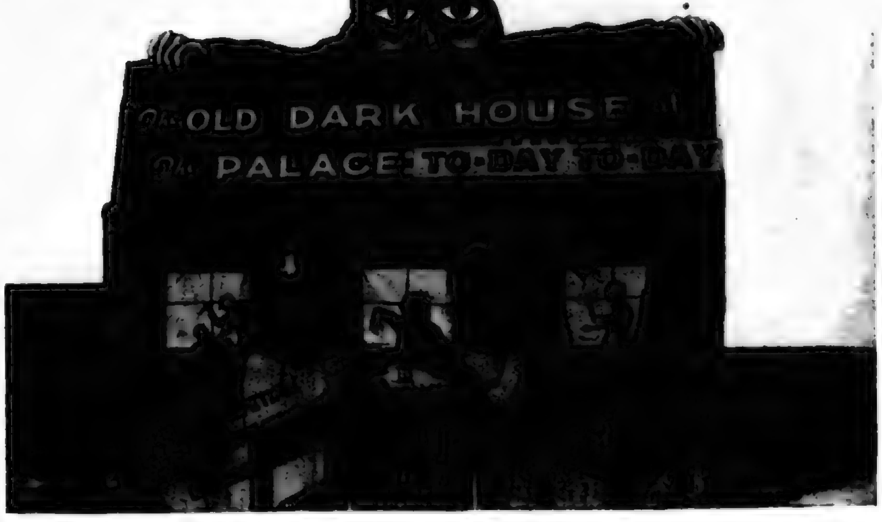
A CARNIVAL THEME
Attracts Attention of Erdington

Queens of carnival and dancing paying homage at the court of Bacchus, formed the theme of a foyer display arranged by Frank Riego at the Palace, Erdington, Birmingham, for the screening of "Merrily We Go To ——?" Arising from black drapings was a grotesque head cut-out, in front of which was a massive bowl, filled with fruits and draped with bunting and streamers. In the foreground some half-dozen life-size cut-outs of dancing maidens in various poses represented the merry carnival spirit.

PROGRAMMES
As Fish-and-Chips Wrappers

Quite a new angle of exploitation has been tapped by M. Swingler, deputy manager of the Globe, Coventry, by tying up with the local fish and chips shops, whom he supplied with a quantity of paper which had previously been passed by the Health Officer as suitable for wrapping food. These were overprinted with the current week's programme and the name of the theatre, and 20,000 of these were distributed in Coventry.

Kenneth Jones, manager of the Cape Hill Electric Theatre, Smethwick, arranged a tasteful display in connection with the showing of "Lucky Ladies" (Wardour). The whole of the window was draped in black and gold, converging to a large black square in the centre. Inside this was a massive horse-shoe and an announcement.



This haunted house, designed by manager H. O. Ryan, played an important part in the successful run of OLD DARK HOUSE (Universal) at the Palace, Aldershot

Double Boost Sets Up New Sheffield Records

CLEVER ADVANCE PUBLICITY BY W. B. GIBSON FOR "THE MAID" AND "GRAND HOTEL"

WITH "Maid of the Mountains" (Wardour) and "Grand Hotel" (M-G-M) booked for successive weeks, W. B. Gibson, manager of the Hippodrome, Sheffield, launched a double boost, which was responsible for setting up new box-office records for the house.

Publicity for "Maid of the Mountains" was commenced several weeks ahead of the screening with teaser screen advertising and plugging of the principal excerpts from the musical score. A big feature was a scenic display outside the hall depicting mountain scenery, and life-size figures of the stars in the foreground. This was illuminated at night.

Atmosphere was created by all the girls on the staff being attired as gypsies. A number of window displays were staged at local stores and tie-ups were arranged with all the local music shops. Co-operation with the local newspapers resulted in a great deal of extra publicity in the news columns.

During the showing of "Maid of the Mountains" the fact that "Grand Hotel" followed was stressed in every possible way. Excellent use was made of screen and foyer displays.

One of the best features of outdoor displays was two tie-ups with Cole Bros., Ltd., one of the largest stores in the city. One of these displays was a tie-up with Grand Hotel perfume, and the other with copies of Vicky Baum's novel.

The Grand Hotel, Sheffield, used "Grand Hotel" menu cards for a fortnight at all dinners and functions. Similar menu cards were also used at the other hotels and restaurants in the city. Tie-ups were also arranged with many local stores and booksellers. Another capital scenic display outside the hall, and extensive newspaper publicity were other good features of the boost.

MAID OF THE MOUNTAINS

An attractive window display for MAID OF THE MOUNTAINS (Wardour) arranged by E. R. Peeling, of the Winter Garden Theatre, Brisbane, Australia, with a music dealer

'BIG BROADCAST' RADIO TIE-UP

Leeds Campaign Secures Columns of Press Publicity

THE obvious angles presented by "The Big Broadcast" were more than merely capitalised upon by Charles Young, of the Leeds Paramount, during the presentation of this film with the accompanying "Broadcasting" stage show. Ingenuity was shown in seizing upon every possible angle, in and out of the theatre. The Press responded to the magnificent tune of 350 in. of editorial space with pictures. There was more than the usual advance comment and photographs with particular attention to the personal appearance of Pat Paterson, the Yorkshire film and radio artist. Care was taken to see that her presence received full acknowledgment in the papers of her neighbouring Bradford, of which she is a native. There were plenty of interviews—with Paul England, Ronald Frankau and the Carlyle Cousins.

Mr. Young was happy in kicking off with a composite page in the *Yorkshire Evening News*, and the three columns of editorial matter included a clever and pointed biography in brief of all the broadcast artists in the film, and the stage show, too. The exclusive announcement in this paper that Miss Paterson was a former Francis Laidler "Sunbeam" at both the Leeds and Bradford pantomimes, led to inquiries from one paper after the other, and when Pat entertained the "Sunbeams" taking part in the current Leeds Royal pantomime to tea in the Paramount café after they had seen the show, practically every national and local paper was represented at this stunt, with its genuine human appeal.

All this, of course, was in addition to exceptional lobby displays, and tie-ups with radio and gramophone dealers.

ALDERSHOT'S HAUNTED HOUSE

THRILLING DISPLAY AT THE PALACE

SHOWMEN who have booked "Old Dark House" (Universal) will be interested to hear how Manager H. O. Ryan, of the Palace, Aldershot, exploited the film.

Besides his exploitation on the mystery theme, he designed a haunted house which was displayed on the front of the cinema. The dimensions of this structure, which is illustrated on this page, are 10 ft. wide by 9 ft. high, and 5 ft. deep. Appearing over the roof of the house was the head of a monster, the eyes of which were illuminated with green lights.

At night, when a green spotlight was thrown on the house, the effect was most eerie.

In addition to this display special teaser lines were used in the local Press [illegible] weeks before play-date, 8,000 throw-aways were distributed, 48-, 12- and 6-sheet posters were placed in the most prominent positions, tie-ups were arranged with all the principal tradesmen, and a special poster was used on the theatre front with green lights behind the girl's eyes.

PUBLICISING SONG HITS
"Big Broadcast" Tie-up

In connection with the screening of "The Big Broadcast" (Paramount) at the Futurist Theatre, Birmingham, the local branch of Paramount arranged an [illegible] and colourful window display of stars and their recordings.

The film title and star-shaped portraits of some of the principals of the film were affixed to the window, and at the back was a fixture in attractive colouring, announcing "'The Big Broadcast'—Paramount's Pictures Predominate." "Brunswick records the 'Big Broadcast.'" "See the picture at the Futurist—Buy the song hits from your local gramophone dealer."

A comprehensive selection of stills, together with racks of the complete records from the song hits by Brunswick, completed the show.

"ROME EXPRESS"
Sheffield Newspaper Tie-up

C. E. Windsor, manager of the Regent, Sheffield, in conjunction with H. A. Miller, of the G.-B. publicity department, put over "Rome Express" (Gaumont) in a way that set all Sheffield talking. The boost was inaugurated with a capital lobby display and a number of excellent tie-ups with local shops. A competition run in conjunction with the *Sheffield Daily Independent* secured a large amount of newspaper publicity.

Another capital idea was newspaper contents bills boosting the film outside over 300 newsagents' shops in the city and district.

A parade of sandwichmen in white uniforms carrying specially designed boards aroused a great deal of interest each day. Large 200-sheet hand-written streamers across the front of the hall flanked by scenic displays, all of which were illuminated by floodlighting at night. Advertisements in the local newspapers brought extra space in the news columns, the newspapers going all out on the film.

BURSLEM JUNGLE
Animals in Palace Vestibule

Harry C. Thorburn recently put on a campaign for "Bring 'Em Back Alive" (Radio) at the Palace, Burslem, [illegible] included some good promotion ideas the film offers

A jungle scene was introduced into the vestibule, and this was plainly visible to all passers-by. There are five large pillars in the vestibule, and these were covered with canvas, painted to represent trees. Foliage was hung from the ceiling, while around the walls were placed jungle bushes.

The pay-box was converted into a log cabin. Cages of live monkeys and parrots helped in producing the jungle atmosphere and provided just the sort of exhibit needed to draw interest.

The commissionaire at the entrance was dressed as a big game hunter.

THE LOCKED DOOR
Draws to "The Dark House"

In conjunction with the Universal's publicity department, Manager T. Bogue put over "The Dark House" very successfully at the Majestic, Hull. One feature of the publicity was the erection in the foyer of an old-fashioned wooden door set in scenery representing the front of a house. Patrons were presented with a bunch of keys, and were invited to unlock the door. The successful patrons were presented with prizes of free seats.

Lighting arrangements played a big part in producing the correct atmosphere in the foyer and the auditorium, whilst a special display of cut-outs adorned the theatre front.

CONSISTENT
Whichever way you look at it—
HENRION CARBONS
—are always the same
TNETSISNOC
CONSISTENT
CONSISTENT
CONSISTENT

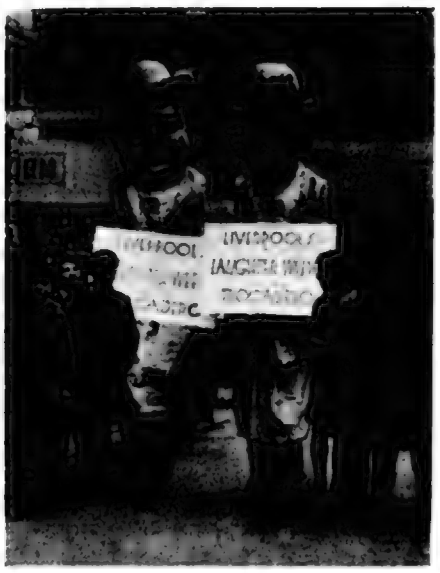
Showmanship in Pictures

PHOTOGRAPHIC EVIDENCE OF HOW MANAGERS ARE DRAWING THE CROWDS

There is no single phase of the kinema business that can be of more importance than showmanship. On this page is a collection of illustrations of outstanding stunts and displays which have proved excellent box office attractions

RESERVATION BUREAU
HAVE YOUR RESERVATIONS
GRAND HOTEL
NEXT W

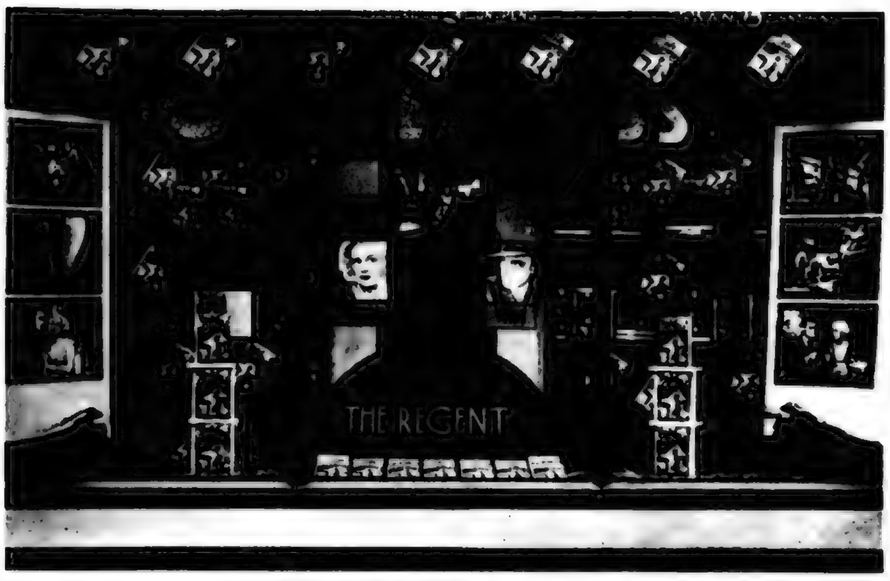
The box office at the Regent, Norwich, transformed into an hotel reception desk for GRAND HOTEL (M-G-M) patrons



Two ten feet figures of Laurel and Hardy who paraded the streets advertising PACK UP YOUR TROUBLES (M-G-M), at the Trocadero, Liverpool

FOX FILM COMPANY LTD.
CAVALCADE

Prominence is given to CAVALCADE (Fox) in the window of Fox Liverpool branch. In the frames (11 ins. by 14 ins.) coloured stills from current relsases are shown



A big campaign for ROME EXPRESS (Gaumont) at the Regent, Sheffield, was launched by G. E. Windsor. This is one of the many window displays

A window display at Keith, Prowse, Ltd., Coventry Street, W.1, publicising A PERFECT UNDERSTANDING (U.A.), during its run at the Empire, Leicester Square, W.1

A Chinese atmosphere introduced in the vestibule of the Princes, Leicester, by Geoffrey W. Hickson for the screening of SOLDIERS OF FORTUNE (U.A.). The pay box was disguised as a pagoda and the cashier dressed in Chinese costume

For this OLD DARK HOUSE setting, Louis Lewis of Theatre Royal, Manchester, has been awarded a Universal showman certificate

'SKY BRIDE'
RICHARD ARLEN
JACK OAKIE
ROBERT COOGAN
BRIDE
THE THRILLING DAREDEVIL ADVENTURES OF A FLYING CIRCUS

An idea by J. E. Machin, of the Homer Cinema, Liverpool, which might well be adopted by other showmen is that of using a washable canvas for displays. The two attractive displays illustrated above, one for SKY BRIDE (Paramount) and the other for FIRES OF FATE (Wardour) show the canvas in use. To complete the latter setting the floor of the main entrance was covered with sand and all lighting was in blues and greens giving a good effect of a desert

GARE DE LYON
ROME EXPRESS
TO-DAY
TO-DAY 'ROME EXPRESS'

An effective but inexpensive display designed by Cyril Chalk for ROME EXPRESS (Gaumont), at the Majestic, Staines

After the Ball

The staff of the New Regal, Watford, in fancy costume during W. J. Bull's presentation of AFTER THE BALL (Gaumont)

"ROME EXPRESS" AT STAINES

EFFECTIVE FRONT DISPLAY BY C. CHALK

AN attractive display for "Rome Express" (Gaumont) was erected in the alcove over the main entrance to the Majestic, Staines.

The centrepiece, which consisted of the front of an engine and a signal, was painted and constructed by Manager Cyril Chalk in the studio at the Majestic.

This display made an inexpensive yet very effective publicity stunt. The whole cost did not exceed 10s.

Woolworth's Staines branch gave their co-operation in putting over the film with a fine window display of stills and sixpenny novels. Another tie-up was arranged with the London Motor Cycle and Sports Co., who displayed an attractive scena in their shop-window, consisting of a model Hornby train and coaches to represent the "Rome Express," running around a display of stills and other advertising material.

MONKEYS ON PULLEYS

Bedminster's Tropical Display

One of the features of the publicity put out for "Bring 'Em Back Alive" (Radio) by W. Collings at the Stoll P.H., Bedminster, Bristol, was a large finely coloured sign depicting a tropical scene which he had erected on the front of the theatre. At each side were trees, and up and down these climbed a couple of monkeys, their movements being controlled by pulleys.

The vestibule of the house was dressed to resemble a tropical forest, the pay-box being concealed as a hunter's cabin, the effect of the scene being heightened by a number of wild animals, stuffed, of course. In the circle lounge there was another fine show of animals, chiefly monkeys.

During the week of the run W. Collings kept a man parading the streets dressed as a hunter, in white ducks and pith helmet. In his hand he carried a rifle, while round his left arm and shoulder there was coiled a huge snake.

"SOVIET RUSSIA"

"Short" Spells Capacity

The great interest that is taken to-day in Russia and its people was responsible for an unusually smart example of exploitation in Glasgow, when the First National "Variety," entitled "Soviet Russia," one of the famous E. M. Newman "Travel Talks" was showing at the Orient, Sword Street.

This short subject was given as much billing as the features, both in advertising and displays. Further, special leaflets, describing the "short," were distributed over a large area. The unique nature of the entertainment offered drew a response that exceeded all expectations, and resulted in capacity business.

SLOW MOTION PUBLICITY

Smethwick Manager's Display

J. Smylie, manager of the Rink Cinema, Smethwick, has drawn attention to "Bird of Paradise" by the use of the tortoise display. He hung a backcloth depicting a beautiful ocean bay with large cut-out figures of a man carrying a girl in his arms after a swim, and in the front of the window real turf was laid out on which a number of tortoise were accommodated, each tortoise bearing on its back a letter from the title of the film. Anyone inspecting this setting who happened to note that the tortoise were in such a position that the title letters "Bird of Paradise" were in continuity, could call the attention of the doorman to the fact and claim a free pass to view the picture.

MIDNIGHT SHOW FOR ONE

"Old Dark House" Stunt

Enormous success attended a publicity scheme organised in Burnley last week, in connection with "The Old Dark House" (Universal) at the Empire Cinema, by Manager Alfred Ingham.

A prize of £5 was offered to any lady who would sit in the kinema at midnight while the film was shown. The scheme was widely advertised, and hundreds of applications were received.

AROUND LONDON with the SHOWMAN

Wandsworth Anniversary — Hammersmith Patrons Filmed — A Cricklewood Attraction

THE Savoy, Wandsworth Road, S.W., was *en fête* last week on the occasion of its first anniversary. Flags, banners and bunting were used in profusion, and gave the house a gala appearance.

In addition to a splendid film programme, J. D. Beresford, the general manager, put on several special attractions. A competition was run in which prizes were offered to the competitor who correctly forecasted the number of patrons who visited the kinema during the week. There was also a strong variety programme. Alex. Taylor, the organist at the Elephant and Castle, paid a surprise visit, and gave an entertaining organ interlude. At each performance, Mr. Beresford made a "personal appearance" on the stage, and made a little speech appropriate to the occasion. It was a happy gesture of his to refer to the cordial co-operation that he received from the staff.

The Lewisham Compère

Reg. Sparrow, of the Prince of Wales Playhouse, Lewisham, was in a happy vein when I looked in the other day. He was acting as compère of the vaudeville side of the programme, and appeared to revel in it. I was particularly struck with the number of well-known artistes who formed the variety side of the kine.-variety programme. It is evidently the policy of the management not to cheapen their programmes at the expense of its variety; a somewhat common fault. Incidentally, I am afraid that *kine.-variety* is more in name than in fact. However, "The Prince" has no compunctions on that score. "Top-liners" are its aim, and variety worthy of its name. I liked Fred Kitchen and his "boys" for the wholehearted work that they put into the musical side. All of them are picked instrumentalists, and "double handed"; altogether a capable orchestra.

Trying Out Local Talent

Syd. Parsons, of the Orpheum, Golders Green, had an amusing experience recently, which, with his usual prompt showmanship, he put to good advantage.

A note was brought to him one morning requesting an audition from a small boy of twelve years, whose intention was to enter upon a film or stage career. Out of curiosity he had the boy brought along to him and, on inquiring what he could do, was told "anything—songs, dancing or patter."

Sending for the resident organist to act as accompanist they gave him a try-out in the Orpheum café, and finding that the lad had talent, Syd decided to include him in the Friday evening variety show.

When Friday arrived Syd introduced the boy with a short speech, in which he told the whole story and left him to carry on. The show was a great success.

Kinema in a Kinema

The Hammersmith Gaumont Palace has accomplished something interesting by its inclusion in the filming of "Britannia of Billingsgate." "Shots" were recently taken of the audience at one of the ordinary performances, and will be included in the film, together with scenes outside the building, the vestibule, and other parts of the house. When the film is eventually shown to the public, and, one pre-supposes, at the Hammersmith house, it will certainly make history. I have hopes of picking out "Dick" Read, the Palace manager, as a "super," for I saw him very much "in the picture" when the "shots" were being taken.

Localising the "Topical"

Mention has frequently been made of the opportunities that the "topical" films have of introducing a local idea. I see that the Streatham Gaumont Palace management made a capital hit the other day with an incident from the news.

Included in the news were shots of Crufts Dog Show, including the parade of V.C. dogs. It so happened that a Streatham resident was the owner of one of the animals awarded the coveted distinction. The Palace manager prevailed upon the owner to allow the dog to make a "personal appearance." A crowded audience gave the animal a rousing cheer.

Staff in Fancy Costume

"After the Ball" (Gaumont) was well publicised for its run at the New Regal, Watford, when Manager W. J. Bull, in dressing the vestibule with carnival novelties, etc., gave his house an unaccustomed gala air.

The exterior, too, was gaily decorated and large cut-outs of the players displayed at the entrance. In a town which is not often given publicity stunts, the dressing of the attendants and usherettes in fancy costumes was highly effective.

During the week preceding the screening they carried out their duties attired in colourful costumes, which included many national types.

In connection with the showing of "Movie Crazy" (Paramount) at the City Picture House last week, Hugh C. Ryder, the manager, organised a "Harold Lloyd" competition for children, prizes being given for the best imitations.

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BIG CAMPAIGN FOR "IGLOO"

SOUTHPORT SHOWMAN WINS "U" AWARD

A SOUND exploitation campaign for "Igloo" (Universal) resulted in manager Pat Power, of the Scala, Southport, earning an award of a Universal Certificate of Showmanship and a cheque for one guinea.

The big feature of the campaign was a special tie-up with the biggest fur dealers in the main street of Southport, the whole of the window being for a display which consisted of a background of snow-covered mountains, several polar bears, and an Eskimo pulling a sledge on which was carried a card with the wording "Do you know how your furs are obtained? See the dangers the Eskimaux face in 'Igloo,' now showing at the Scala, Southport."

Added to the above, Pat Power arranged a tie-up with the *Southport Visitor*, the main local newspaper, which gave a double-column write-up for the picture and ran a special competition for the best essay on "Igloo," a voucher coupon being published each day in the paper. The prizes were £2 10s., £1 10s., and £1.

Special billing was brought into effect and a 12-mile circumference covered. Every school in the town and district was notified with special throwaways and bills. A children's morning performance was also arranged.

R.A.O.B. VISIT KINEMA

To See "Black Diamonds"

A capital exploitation of "Black Diamonds" (Wardour), by Vernon Taylor, manager of the Picture House, Doncaster, was brought to a close by a special performance on Friday evening. Previous to the performance there was a long procession through the streets of members of the R.A.O.B., for whom hundreds of seats had been reserved. The men were wearing full regalia, and were attending to commemorate the rescue of one of their miner brethren.

When the reunion scene of the "Buffs." in the film was reached, there was a short stoppage in the programme, the "Buffs." hymn being sung to the accompaniment of the kinema organ.

"CHANDU THE MAGICIAN"

Striking Rotherham Stunt

One of the best of the many lobby stunts put over at the Empire, Rotherham, was staged by C. Stuart Burgon in his exploitation of "Chandu the Magician." A scenic display, this was very artistically carried out at a minimum cost. The background was provided by mounted cut-outs from 48-sheets, and in the foreground there was a huge set piece of the head of Chandu. At the foot of this was a draped settee, with the full size figure of a girl stretched out full length. Chandu, with his hand upraised, is seen exerting his hypnotic influence. The effectiveness of the scene is enhanced by the use of colour lighting and red spotlighting.

CAPITOL, BOMBAY

Fifth Anniversary Programme

A souvenir programme, marking the fifth birthday anniversary of the Capitol, Bombay, India, has been sent us by the proprietors, Globe Theatre, Ltd. This is a most interesting production, which is really distinct and attractive at the same time.

The cover, with its simple design in blue and white card, gives the appearance of quality, and that this is no false impression is proved in glancing through the sixteen pages which it contains. The programme material, illustrations, and general lay-out are of the highest quality.

In a review of the past year, F. H. Sidwa, the joint managing director, makes special mention of the visits paid to the Capitol by Arthur Loew, vice-president of M-G-M, and Douglas Fairbanks. Illustrations of these visits appear on another page.

SEAMEN SEE "BLOCKADE"

On Friday evening a party of officers and men from the "Flying Fox," the R.N.V.R. training ship at Bristol, were the guests of George A. Higgs at the Bristol Hippodrome, where they witnessed the screening of "Blockade" (New Era). The party marched to the house headed by the ship's band.

April 17 Releases

A Herman Finck Potpourri

For Film of Political Satire

Suggestions for Producing Musical Atmosphere

By A. W. Owen

RELEASES this week have not been easy to introduce with atmospheric music; in fact, in one case of an American film of political satire, I gave up the task and suggest a novelty Herman Finck potpourri played as a separate interlude. A very bright Viennese selection, or rather chosen excerpts from it, should provide the correct Bohemian atmosphere for the Ruritanian comedy, "It's a King."

Organists should be sure to use the Hawaiian record of the instrumental sextette of guitars, etc., and play very softly a "string" registration on the organ for accompaniment, to introduce the "Robinson Crusoe" film.

I have chosen just the opening movement of the "Allegro con brio" of Beethoven's "Fifth Symphony," to introduce "Strange Justice," and directions for presentation should be carefully noted. All managers, musical directors and organists who are using records for synchronisation purposes, whether for solo interludes or atmospheric introductory music, will be glad to hear that the greatest drawback and difficulty in making use of this system, viz., the question of the record being in accurate tuning to the orchestra or organ has now been successfully and definitely overcome by a new invention which enables the organist, while seated at the console, to have simple yet full control of the non-sync. record. Full details will be given in a special article which will, if possible, appear in the next issue of the *Ideal Kinema and Studio.*

"THE SON DAUGHTER" (M-G-M)

Cert. A. 7,128 ft. Reg. No. F.8346. Reviewed in *Kine*, January 26, 1933.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Stars.—Ramon Novarro, Helen Hayes, Lewis Stone, Warner Oland.

Atmosphere.—A Chinese romance in which a daughter makes courageous efforts to take the place of a son for whom her father had craved.

Orchestra.—"A Chinese Serenade." Siede. (Feldman-Continental catalogue.)

Organ.—As orchestra, using piano-conductor copy of above orchestration for adaptation, either for solo, or synchronisation with record detailed below for non-sync.

Non-Sync.—"A Chinese Serenade." Siede. Recorded on H.M.V. B.3407 by Marek Weber and his Concert Orchestra.

Lighting Effects.—Yellow, amber and pink in contrasting tints.

"THE PHANTOM PRESIDENT" (Paramount)

Cert. U. 7,001 ft. Reg. No. F.8052. Reviewed in *Kine*, November 10, 1932.

Publicity.—One 48-sheet, two 12-sheets, two 6-sheets.

Stars.—George M. Cohan, Claudette Colbert, Jimmy Durante.

Atmosphere.—A film of political satire, American in outlook, with star playing a dual rôle. This story is devoid of any musical atmosphere, and a separate novelty type entr'acte should be used, such as:—

Orchestra.—"What Next." Potpourri. Herman Finck. (Boosey-Hawkes.) (Note.—This medley can be easily cut to suit length of interlude required.)

Organ.—As orchestra, using piano-solo copy either for solo presentation or synchronisation with record, as detailed below for non-sync. (Note.—Partial synchronisation is more effective than full use of record.)

Non-Sync.—"What Next." Potpourri. Herman Finck. Recorded by the arranger and his Concert Orchestra on Columbia D.X.304. (Note.—Part II of this record is complete in itself for short interlude.)

Lighting Effects.—Blendings of bright colours in contrasting tints.

"AIR MAIL" (Universal)

Cert. A. 7,546 ft. Reg. No. F.8158. Reviewed in *Kine*, December 8, 1932.

Publicity.—One 12-sheet, two 6-sheets.

Stars.—Pat O'Brien, Ralph Bellamy, Gloria Stuart, Lilian Bond.

Atmosphere.—Thrilling story of civil aviation based on the axiom "The Mail Must Go."

Orchestra.—"The Great Adventure." Tours. (Keith Prowse.)

Organ.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration for either solo or synchronisation with record, as detailed below for non-sync.

Non-Sync.—"The Great Adventure." Tours. Recorded on Columbia D.19268 by the Company's Symphony Orchestra. (Special film catalogue record.)

Lighting Effects.—Blendings of deep blue, violet and amber tints.

"MR. ROBINSON CRUSOE" (U.A.)

Cert. U. 6,634 ft. Reg. No. F.7967. Reviewed in *Kine*, October 20, 1932.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Star.—Douglas Fairbanks.

Atmosphere.—An up-to-date comedy burlesque of "The Swiss Family Robinson" and "Robinson Crusoe," in characteristic "South Seas" atmosphere.

Orchestra.—"In the Heart of Hawaii." Heagney and Costello. (Keith Prowse.) Or "Under the South Sea Palms." (Keith Prowse.)

Organ.—As orchestra, using piano-conductor or song copies of either and synchronisation with records, as detailed below for non-sync.

Non-Sync.—"In the Heart of Hawaii." Recorded by Frank Ferera (Guitar Solo) on Columbia D.B.3746: or "Under the South Sea Palms." Valse. Recorded by the Hawaiian Instrumental Sextette on Columbia D.B.3525.

Lighting Effects.—Blendings of deep blue, orange, green and violet in contrasting tints.

"MONEY TALKS" (Wardour)

Cert. U. 6,553 ft. Reg. No. Br.8080. Reviewed in *Kine*. November 17, 1932.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Stars.—Julian Rose, Gladdy Sewell, Kid Berg, Judy Kelly.

Atmosphere.—A comedy of Jewish life, with much characteristic humour and a good culminating boxing contest.

Orchestra.—Comedy medley of George Gershwin "hit" tunes. Choruses of "Lady be Good," "I'll Build a Stairway to Paradise," "The Man I Love," "'S Wonderful," "I Got Rhythm," and finale section of "Symphony in Blue" (Chappell).

Organ.—As orchestra, using professional-song copies for solo presentation, and the piano-conductor copies for synchronisation with record, as detailed below for non-sync.

Non-Sync.—Comedy medley of George Gershwin's "hit" tunes, as per list above, for orchestra, recorded on Columbia D.X.424 by Carroll Gibbons and the Savoy Hotel Orpheans Dance Orchestra.

Lighting Effects.—Blending of the brightest colours in varied and contrasting tints.

(Continued in columns 3 and 4)

SHOOTING THE CUCKOO

A Novelty Organ Solo

STANLEY TUDOR, solo organist of the Gaumont Palace, Hammersmith, who sends the following particulars of a novel organ solo, is one of the most capable of Britain's younger organists. He was for three years at the console of the Hippodrome, Stoke-on-Trent, and was later on G.-B. circuit work for two years.

A Clock Store Variation

He writes as follows in reply to a request for details of one of his most recent successes:—

"A short while ago I was thinking what I should play for my next week's organ solo. I decided that I must do something really 'different': so after a bit of thought I made the subject that old orchestral novelty, 'In a Clock Store.'

"As the number of clock effects that I could produce from the organ was limited to about eight or nine, I obtained a non-sync. record of the piece. I rehearsed this very hard so that I knew the rendering from the record very minutely and could keep in synch. with it, even though the volume was kept very quiet.

Firing the Shot

"At 2 a.m. one Sunday morning I was seated at the organ racking my brains to invent a novel climax to the piece, when, suddenly, three rapid revolver shots rang out from the back of the stalls. I was very startled, but investigation proved that it was only the night-fireman testing his safety revolver. This gave me an idea.

"Monday afternoon came. The page-boy brought out my announcement card. I came up playing my usual signature tune. Then the record was put on very quietly and I played with it, covering it well up with the organ until the breaks for clock effects. Then the volume was increased for these, and it sounded like a real clock shop (or rather shops).

"The next point of interest was when the clock ran down and I pretended to wind it up at the side of the console. At the end of the piece the music finished, leaving only clock effects and ticking. Here I put in every conceivable clock chime on the organ, alarms, cuckoos, Westminster chimes, etc.

"Then the effects gradually faded out leaving just the cuckoo, which still persisted. This I was doing by using the 2 feet concert flute coupled to the pedals, so that the audience could not see me doing it.

"I looked around as if wondering where it was coming from. There was dead silence. The people all thought that something had gone wrong with the organ. Then I suddenly pretended to spot where the cuckoo was coming from, and took a great hefty punch at the percussion tabs at the side of the console. Simultaneously, my assistant organist, who was hidden away in the orchestra pit, fired a revolver. Everyone jumped for a moment, and then they realised that the 'cuckoo' had been shot.

The Bird Dies

"Playing a few bars brilliant coda, I came down amid great applause. As the applause died down I did one more 'cuckoo,' this time putting the ventil on and it gave a real dying effect, and provoked much laughter.

"This interlude goes to show that the non-sync., while being the most useful for vocal effects, can also be utilised to put over comedy numbers."

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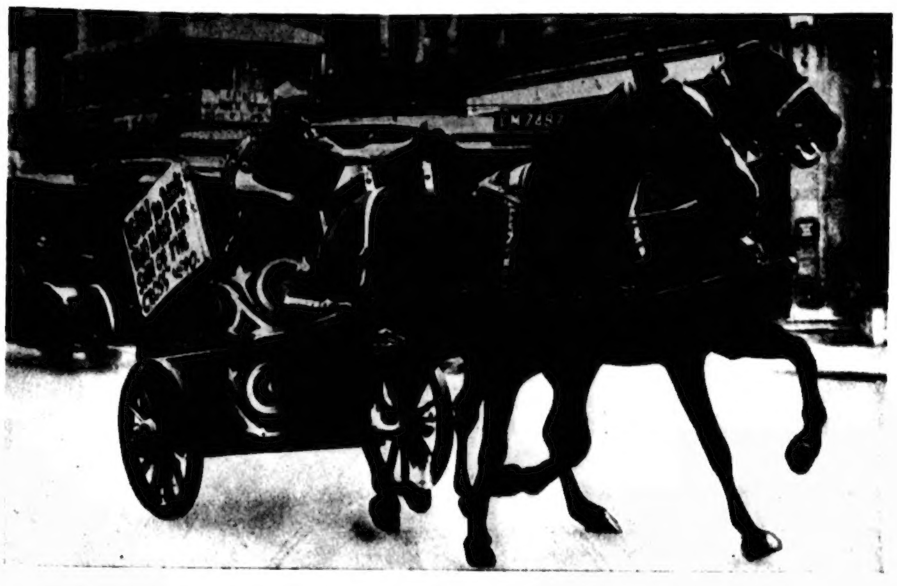

Publicity for Paramount's SIGN OF THE CROSS at the Carlton, Haymarket, included a two-horse chariot driven by charioteer in Roman helmet and breast-plate

A FINAL RUN-ROUND

At the British Industries Fair

OWING to their having been crowded out from the scientific stand into the radio section of the British Industries Fair, Imperial Sound System's stand failed to be included in the description of Trade exhibitors in the *Ideal Kinema and Studio* for February.

Sound Quality

On Imperial's stand were shown their standard sound projector, and also their newly produced sound portable, both of which were described in last month's *Ideal Kinema and Studio.* Although it was not, of course, possible to project any pictures, amplifiers and speakers were connected up, and when running all out, the stand could easily be found by following the enormous volume of sound to its source.

As regards quality of reproduction, one or two good quality radiograms on neighbouring stands showed up quite badly in regard to frequency range. Mr. Mynard reported a gratifying amount of business, including orders and inquiries from India and several European countries, in addition to British buyers.

Oxide-Cathode Rectifiers

The popularity of the Philips oxide-cathode rectifiers is once more shown by the production by Partridge, Wilson and Co. of a new series of kinema arc rectifiers, embodying the oxide-cathode rectifying bulbs.

Not only is this equipment very reasonable in initial costs, but thanks to the high efficiency of this method of rectification, which exceeds 80 per cent., running costs are reduced to a minimum. Several types of circuits can be supplied, either using a complete rectifier unit and transformer for each arc lamp; using a separate rectifier, but a single transformer; or providing a single equipment only for two arcs, which may be slightly overloaded without risk for change-overs.

Conversion Gear

Electro-dynamic conversion gear is probably the most widely used in connection with talkie sets, several leading firms having standardised their D.C.-A.C. equipment. Electro-Dynamic Construction has recently produced a piece of apparatus which should be of interest to any exhibitor or other large consumer of electricity who is charged on a maximum-demand K.V.A. basis.

It is well known that with such a system the phase-lag of slip-ring motors, particularly when running up to speed, seriously increases the maximum K.V.A. on which the charge is based. The phase-advancer takes the appearance either of a separate motor connected by belt to a main driving motor, or built into it, and is so connected that the slip of the motor rotor when starting, which is the cause of phase-lag, automatically compensates the power factor.

The result for consumers charged on this basis is a very substantial saving. As an example, it is stated that several installations have been made which, at an initial cost of only £75, are effecting an annual saving of £500, merely by improving the power factor from .7 to .95.

"IT'S A KING" (W. & F.)

Cert. U. 6,037 ft. Reg. No. Br.8258. Reviewed in *Kine*. December 29, 1932.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Star.—Sydney Howard.

Atmosphere.—Bright Ruritanian comedy, with much humorous satire on Continental high-life.

Orchestra.—"Vienna by Night." Potpourri. (Bosworth.) Using excerpts chosen to suit the time allowance of the interlude.

Organ.—As orchestra, using pianoforte-solo copy for adaptation either for solo interlude or synchronisation with record detailed below for non-sync.

Non-Sync.—"Vienna by Night." Potpourri. Recorded on H.M.V. C.1507 by Marek Weber and his Viennese Orchestra. (Part 2 is suitable for a short interlude if required.)

Lighting Effects.—Blendings of the brightest varied and contrasting colours.

"HELL FIRE AUSTIN" (Gaumont)

Cert. U. 6,226 ft. Reg. No. F.8344. Reviewed in *Kine*. Jannuary 19, 1933.

Publicity.—One 6-sheet.

Star.—Ken Maynard.

Atmosphere.—Characteristic Western drama, with exciting episodes and fine horsemanship.

Orchestra.—"Jolly Robbers." (Banditenstreiche.) Overture. Suppé. (Boosey-Hawkes.)

Organ.—As orchestra, using piano-solo copy only for either solo or synchronised adaptation with the record, as detailed below.

Non-Sync.—"Jolly Robbers." Overture. Suppé. Recorded on Columbia D.X.298 by the B.B.C. Wireless Military Band.

Lighting Effects.—Blendings of outdoor colours, and changing to amber and reds during the "allegro finale" movement of the overture.

"BILL OF DIVORCEMENT" (Radio)

Cert. A. 6,215 ft. Reg. No. F.8112. Reviewed in *Kine*. December 1, 1932.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Stars.—Katharine Hepburn, John Barrymore.

Atmosphere.—Divorce drama adapted from the stage play by Clemence Dane, which assumes that insanity is legal grounds for divorce.

Orchestra.—"Meditation" from "Thaïs." Massenet-Tavan arrangement. Played as violin solo with orchestral accompaniment. (Ricordi or Lafleur.)

Organ.—As orchestra, using violin solo and piano accompaniment arrangement and synchronisation, if desired, with record, as detailed below for non-sync.

Non-Sync.—"Meditation" from "Thaïs." Massenet. Recorded by Albert Sammons on Columbia D.B.9415.

Lighting Effects.—Light and deep orange to light and deep purple tints.

"STRANGE JUSTICE" (Radio)

Cert. A. 5,641 ft. Reg. No. F.8101. Reviewed in *Kine*. November 24, 1932.

Publicity.—One 12-sheet, one 6-sheet.

Stars.—Reginald Denny, Marian Marsh.

Atmosphere.—Social and domestic drama in which a dying banker makes a sensational dash to save an innocent man from the electric chair.

Orchestra.—"Symphony (No. 5) in C Minor." Beethoven. 1st Movement, "Allegro Con brio," from beginning to end of page 3 only in piano-conductor copy, played as an introductory prelude to film. (Boosey-Hawkes).

Organ.—As orchestra. The pianoforte-conductor part of above orchestration or piano-solo copy can be used for synchronisation or solo, but if for the former the piano-conductor is, in my opinion, preferable, as the exact orchestral tone colour is detailed.

Non-Sync.—"Symphony (No. 5) in C. Minor." Beethoven. "Allegro Con brio" section only, recorded on Columbia L.1880 by Felix Weingartner and the Royal Philharmonic Orchestra. This should be played as an introductory prelude and faded into sound title at the end of repetition of the first movement.

Lighting Effects.—Blending of deep tinted, varied and contrasting colours.

"HERITAGE OF THE DESERT" (Paramount)

Cert. U. 5,276 ft. Reg. No. F.8061. Reviewed in *Kine*. November 17, 1932.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Stars.—Randolph Scott, Sally Blane.

Atmosphere.—Zane Grey Western drama of the great outdoors.

Orchestra.—"Crown Diamonds." Overture. Auber. (Boosey-Hawkes.)

Organ.—As orchestra, using any piano-solo edition for solo presentation, but the conductor-piano copy of above orchestration if synchronising with record, as detailed below for non-sync.

Non-Sync.—"Crown Diamonds." Overture. Auber. Recorded on Columbia D.X.77 by Sir Dan Godfrey and the Bournemouth Municipal Orchestra. (Special film non-sync. record.)

Lighting Effects.—Blending of blue, orange, green and purple in contrasting tints.

"A SCARLET WEEK-END" (A.P.)

Cert. A. 5,500 ft. Reg. No. F.8125. Reviewed in *Kine*. December 1, 1932.

Publicity.—One 12-sheet, one 6-sheet.

Stars.—Dorothy Revier, Theodore von Eltz, Phyllis Barrington.

Atmosphere.—A murder mystery which opens with scenes from an all-night party, after which the crime takes place. An introductory valse interlude is therefore necessary. Such as:—

Orchestra.—"Masquerade." Valse. Loeb. (Francis Day and Hunter.)

Organ.—As orchestra, with adaptation from professional song copy with piano accompaniment for solo presentation, and from the piano-conductor copy of above orchestration if synchronising with non-sync., as detailed below for non-sync.

Non-Sync.—"Masquerade." Valse. Loeb. Recorded on H.M.V. B.6231 by Ambrose and his Orchestra.

Lighting Effects.—Varied and contrasting tints of the brightest colours.

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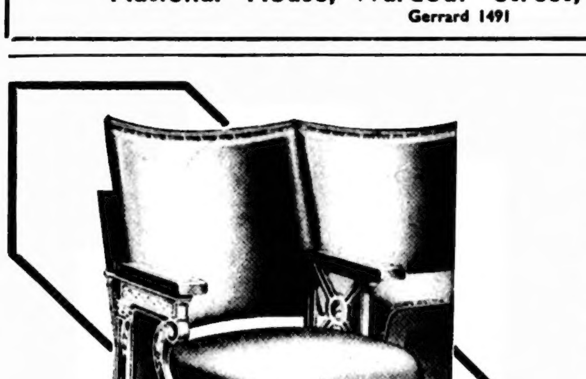

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WITHDRAWING BROKEN STUDS

A Drill to Cut Left Handed.

STUDS which have broken off in the hole are always difficult to remove. Quite a good way to remove these is to get an old twist drill slightly smaller than the stud and sharpen this in the reverse way, so that it will cut left-handed. A brace will have to be adapted so that it can be worked left-handed.

Then start to drill the stud out, working the drill left-handed. As soon as the drill begins to bite the threads will start to loosen. The drill, being worked in the reverse way, the stud will be loosened instead of tightened. This will result in the stud being screwed out as soon as the drill grips. Broken-headed screws can be treated in the same way. From: *W. E. Warner, 65, Pear Tree Lane, Welwyn Garden City, Herts.*

[The use of a drill of about the tapping size of the thread is, of course, the usual method of removing a broken stud, but the suggestion of grinding the drill left-handed constitutes a definite improvement. It is essential that the broken stud should be centre-punched accurately in the centre, otherwise the drill as it cuts in will ruin the thread in the hole.—ED.]

READERS requiring information and advice respecting Patents, Trade Marks or Designs, should apply to Messrs. Rayner & Co., Patent Agents, of 5, Chancery Lane, London, W.C.2, who will give free advice to readers mentioning the "Kine."

PHILIPS RECTIFIERS

Philips' Industrial have published an illustrated folder describing the oxide-cathode rectifier described in the Technical Section of the *Kine.* of February 16. Details of the single and twin types are given.

LOCKWOOD IN SOUTH WALES

L. B. Lockwood and Co., theatre furnishers, of Bradford, announce the appointment of J. O. Wyndham, Ltd., of 46, Charles Street, Cardiff, as sole representatives for South Wales.

B.K.S. ANNUAL MEETING

EXECUTIVE OFFICIALS RE-ELECTED

A. S. Newman Speaks on Intermittent Movements

THERE was no competition for the principal offices on the Executive at the annual general meeting of the British Kinematograph Society on Monday evening, and Simon Rowson, A. S. Newman and Capt. Paul Kimberley were respectively re-elected president, vice-president and honorary secretary. The following members were elected to form the Executive Committee:—Leslie Eveleigh, W. Vinten, Capt. Jack Smith, C. Hartley Davies, C. F. Elwell, Capt. A. G. D. West and W. Engelke.

Votes of thanks were accorded to the officers for their work in the interests of the society, to the various speakers, and to those firms and individuals who had shown parties round their works and factories.

A special vote of thanks was accorded the Gaumont-British Corporation for the loan of their theatre as the B.K.S. meeting hall during the year.

The Next Visit

Capt. Kimberley read a letter from the Marshall Sound System, inviting members to attend demonstrations of their 16 mm. system at the theatre at 193, Wardour Street, between March 7-14, at 10.30 a.m. and 2.30 p.m.

Capt. Smith stated that the next visit would be to the works of Chas. H. Champion and Co., at Chadwell Heath, on Saturday, March 25. Coaches would leave Wardour Street at 10.30 a.m. and be back at 7 p.m.

Mr. Elwell, temporarily in the chair, read a letter from Simon Rowson, in hospital, in which he said they would be justified in congratulating themselves on attaining and maintaining the proud position they had achieved.

It was unanimously agreed that a letter should be sent to S. Rowson wishing him a speedy recovery, a proposal which was heartily endorsed by the subsequent ordinary meeting.

The subject of the meeting was a paper by A. S. Newman on "Intermittent Movements, as illustrated in the Camera, Printer and Projector."

Some illustration of the inventive genius that assisted the pioneers of kinematography in designing their early forms of equipment, and of the rapidity with which machines progressed to their latest state of high efficiency, was given by A. S. Newman in his paper.

A. S. Newman, by reason of a lifetime spent in the Industry, was able to give what was, in effect, a historical survey of camera and projector construction with special reference to the intermittent or, to use the current American expression which he adopted, the "pull down." Much of his matter was delivered in a colloquial and non-technical manner, and so explicit was it that even non-engineering members of the audience expressed themselves as absorbed by it.

Three Main Types

The excellence of the picture, declared A. S. Newman, depended completely on the "pull down," and it was natural, therefore, that many models should have been evolved in the lifetime of the business. After 40 years, new forms were still being produced, although all the most recently produced models each embodied at least one principle of previous movements.

In general, "pull downs" could be divided into three classes: rotary, intermittent rotary and reciprocating. Of the first, the only example he could bring to mind was the broken roller system used on the original bioscope, while of the many included in the second category only the maltese cross remained practicable to-day. The reciprocating class included many weird and wonderful types, but most prominent among these was the three-sided cam.

"Brutal, But It Works"

Mr. Newman explained each of these movements with the aid of a blackboard, and was able to demonstate the simplicity and efficiency of the maltese cross movement. This favourite type of "pull down" he considered comparable in efficiency with the gear system of a motor-car, and he thought the remark of Bleriot in reference to one of his earliest engines could be applied equally well to the maltese cross. What Bleriot said was: "It is brutal, but it works!"

The difficulties in designing pull-downs were next discussed by the speaker, who said the great bugbear was inertia—the objection of a stationary body to being moved—and its converse, momentum. The necessity of balancing the reciprocating parts to avoid vibration and, since the introduction of sound, to avoid noise, were other factors to be considered, as were the friction of the film in the gate and the question of lubrication without allowing the lubricant to contact with the film.

The use of pilot pins to ensure evenness and lack of vibration was a practice now freely resorted to, but he reminded them that these pins were used in the earliest machines. In those days the objection to their use was the lack of regularity in the perforations.

Rate of Movement

The rate at which the film moved in its journey through the gate was the next important consideration. This movement and acceleration, said Mr. Newman, should be in the same ratio as that of a body falling freely under gravity. Owing to the high speed to be reached from rest, a vital factor to be considered was the stress on the perforations.

Of the ways of producing the correct acceleration and deceleration the best known were the cam, the eccentric and the crank and connecting rod. His own objection to the cam was the tendency of dust to settle on it and get underneath and interfere with the running of the machine, while there was also the difficulty of making and keeping the cam mechanically exact. In his opinion, there was no better way of producing uniform acceleration than the crank and connecting rod.

No Perfect Balance

In respect of the balancing of movements to reduce vibration, he did not know of any two parts that could be perfectly balanced. There was always some slight discrepancy, but if the camera was heavy and the parts light, the vibration could be neglected, and this was what happened. Practically all modern cameras had some slightly unbalanced parts.

Inertia of the film and friction were dependent on the length of the gate guides. The obvious point there was to make the guides as short as practicable.

The Single Claw

Referring to some early cameras he had designed, Mr. Newman stated that as the result of a "mad experiment" he had produced a model with a single claw and found it to work perfectly at a speed of 120. Its great advantage was that it made the moving parts so very much lighter.

Mr. Newman completed his paper with references to some of the earliest movements, including Birt Acres' spring sprocket, the dog or beater movement, and others, explaining by diagram the advantages or disadvantages of each.

"I could go on with device after device until further notice," he concluded, adding, however, that any other model his audience could mention would only be a complication of those already outlined.

Ball Bearings Fallacy

Opening the discussion, W. Vinten took up the question of ball bearings, which Mr. Newman had mentioned. He agreed with the speaker on their mechanical unreliability, and showed on the blackboard how there was no guarantee that bearings were all the same size. Although many people considered ball bearings to be the ideal bearing on a shaft, they actually were very unreliable.

The March *Ideal Kinema and Studio*, published with the KINE. next week, will contain several articles of great technical interest.

One Line of Perforations

A member asked, if one claw had been proved better than two, in all intermittent movements, why was the single line of perforations not adopted?

Apart from the fact that the film might shrink slightly, replied Mr. Newman, he could see no reason why one claw should not be adopted when the film was running freely. If he had done it at 120, surely it ought to work at 24! Reverting to the question of ball bearings, he qualified Mr. Vinten's remarks by saying that if all dirt could be kept away from them, ball bearings would be the finest bearing obtainable.

Capt. Jack Smith said that with a single row of perforations the film did not come out true, and Mr. Newman considered that it did not matter greatly, especially if bearing points were provided in the gate.

Another member raised the question of the single track in relation to sound recording and reproducing, but again Mr. Newman gave as his opinion that it ought to be practicable, given a proper shroud on the other side of the gate.

Continuous Movements

Replying to a general question on continuous movements, Mr. Newman said they were outside the scope of his subject. Up to the present there had always been slight snags in all continuous systems and it had not yet been possible to produce a practicable form. Such a movement would, of course, be ideal.

Mr. Basty proposed a vote of thanks to the speaker, and Capt. A. G. D. West, seconding, asked Mr. Newman if he thought comparative perfection had been reached, and if not, what developments he foreshadowed?

Mr. Newman thought the question would take too long to answer. Perfection would never be reached, but with each step forward they could get just a little closer to it.

◆

LONDON GUILD

Bauer Projector Demonstrated

There was a good attendance at the general meeting of the London Headquarters Court held at St. James's and Soho Club, Greek Street, W., last Sunday, when a lecture and demonstration of the new Bauer projector was given by C. J. W. Berryman. This was most interesting and instructive, and was greatly appreciated by all present.

A description of the new projector appeared in the February 2 issue of the *Kine.*

◆

SPECIAL AMPLIFICATION

For Davis Theatre, Croydon

Western Electric have contracted to install in the Davis Theatre, Croydon, a special stage show amplification system.

The equipment will, in addition to Western Electric's standard 3-microphone system, include a supplementary amplifier and 2-microphone system, which will be installed in the organ chamber.

Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.
It is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

			Title of Films.	Stars.	Shown By.	Place.	Time.
Wed..		8	Nagana	—	Universal		
..		8	Melody Parade	—	Universal	Prince Edward	8.30
..		8	A Moorland Tragedy	Moore Marriott	Equity British	Prince Edward	8.30
..		8	Tillies' Love Affair	Charlie Chaplin	Equity British	Piccadilly News Theatre	10.30
Thur..		9	The Wishbone	Nellie Wallace	M-G-M	Piccadilly News Theatre	10.30
Fri..		10	Show Girl's Luck; Spur of the Moment.	—	Universal	Palace	3
..		10	Hiking with Mademoiselle	—	Universal	Own Theatre	10.30
..		10	Side Streets	Jane Wood	International	Cinema House	11
Mon..		13	Men Must Fight	Diana Wynyard	M-G-M	Own Theatre	11
..		13	Soldiers of the King	Cicely Courtneidge	M-G-M	Palace	3
Tues..		14	Infernal Machine	Chester Morris	W. & F.	Prince Edward	8.45
..		14	The Crime at Blossoms	Hugh Wakefield	Fox	Cambridge	3
Wed..		15	The Ironmaster	Reginald Denny	Paramount	Carlton	10.30
..		15	Keyhole Katie	—	Ideal	Prince Edward	3
..		15	What the Stars Foretell, Nos. 1-3	—	Ideal	Prince Edward	3
..		15	State Fair	Janet Gaynor	Betta	Piccadilly News Theatre	11
..		15	The Blarney Stone	Tom Walls	Fox	Cambridge	8.30
Thur..		16	Up for the Derby	Sydney Howard	W. & F.	Prince Edward	8.45
Fri..		17	Officer 13	Monte Blue	W. & F.	Prince Edward	8.45
..		17	As the Crows Fly	—	Ideal	Prince Edward	3
Tues..		21	The Death Kiss	Adrienne Ames	Ideal	Prince Edward	3
..		21	Truth Will Out	Jack Williams	Ideal	Prince Edward	3
Wed..		22	Mystery of the Wax Museum	Lionel Atwill	Ideal	Prince Edward	3
..		22	Private Wives	—	Warner	Prince Edward	8.45
Thur..		23	King of the Ritz	Stanley Lupino	British Lion	Cambridge	3
Tues..		28	Our Fighting Navy	—	Gaumont	Prince Edward	8.45
					Butcher	Palace	3

BIRMINGHAM

Fri..		10	Hello Everybody	Kate Smith	Paramount	Futurist	10.45
..		10	The Gambling Sex	Ruth Hall	Pathe	Forum	10.45
Mon..		13	Slightly Married	Evalyn Knapp	Butcher	Forum	10.30
Tues..		14	Savage Girl	Rochelle Hudson	Pathe	Forum	10.45
..		14	Counsel's Opinion	Henry Kendall	Paramount	Futurist	10.45
..		14	Soldiers of the King	Cicely Courtneidge	W. & F.	West End	10.30
Wed..		15	Nagana	—	Universal	West End	10.30
Thur..		16	The Blue Light	Lem Reifenstahl	Universal	Forum	10.30

CARDIFF

Fri..	Mar.	10	Shorts	—	Wardour	Queens	11
..		10	Madame Butterfly	Sylvia Sidney	Paramount	Capitol	11
Tues..		14	Girl Missing	Ben Lyon	Warner	Queens	11
..	..	14	Hello Everybody	Kate Smith	Paramount	Capitol	11
..	..	14	The Wishbone	Nellie Wallace	M-G-M	Park Hall	11

GLASGOW

Fri..	Mar.	10	The Savage Girl	Rochelle Hudson	Pathe	La Scala	10.45
..	..	10	The King's Vacation	George Arliss	Warner	Regal	11
..	..	10	Little Miss Nobody	Winna Winfried	Warner	Regal	11
..	..	10	To-night is Ours	Claudette Colbert	Paramount	Greens Playhouse	11
..	..	10	Dangerously Yours	Warner Baxter	Fox	Picture House	10.45
Tues..	..	14	Soldiers of the King	Cicely Courtneidge	W. & F.	New Savoy	11
..	..	14	Nagana	—	Universal	Picture House	11
Wed..	..	15	The Secret of Madame Blanche	Irene Dunne	M-G-M	La Scala	10.45
..	..	15	Hello Everybody	Kate Smith	Paramount	Greens Playhouse	11

LEEDS

Fri.,			Blondie Johnson	Chester Morris	First National	Rialto	11
..		10	The Melody Maker	Joan Marion	First National	Rialto	11
..		10	Counsel's Opinion	Henry Kendall	Paramount	Paramount	10.45
..	..	10	Endurance	—	W. & F.	Scala	11
..	..	10	Slightly Married	Evalyn Knapp	Butcher	Tower P.H.	11
Tues.,	..	14	Shorts	—	Wardour	Rialto	11
..	..	14	Dangerously Yours	Warner Baxter	Fox	Scala	11
..	..	14	Letting in the Sunshine	Albert Burdon	Wardour	Rialto	11
Wed.,	..	15	Nagana	—	Universal	Rialto	10.45
..	..	15	Infernal Machine	Chester Morris	Fox	Majestic	11
Thur.,	..	16	What! No Beer	Buster Keaton	M-G-M	Rialto	10.45
..	..	16	The Blarney Stone	Tom Walls	W. & F.	Scala	11

LIVERPOOL

Fri.,	Mar.	10	Hello Everybody	Kate Smith	Paramount	Futurist	10.45
..	..	10	The Secret of Madame Blanche	Irene Dunne	M-G-M	Scala	11
..	..	10	Girl Missing	Ben Lyon	Warner	Forum	10.45
Tues.,	..	14	Savage Girl	Rochelle Hudson	Pathe	Forum	10 45
..	..	14	Counsel's Opinion	Henry Kendall	Paramount	Futurist	10.45
..	..	14	Soldiers of the King	Cicely Courtneidge	W. & F.	Trocadero	11
..	..	14	The Wishbone	Nellie Wallace	M-G-M	Scala	11
Wed.,	..	15	Slightly Married	Evalyn Knapp	Butcher	Palais de Luxe	11
Thur.,	..	16	Nagana	—	Universal	Trocadero	10.45

MANCHESTER

Fri.,	Mar.	10	Counsel's Opinion	Henry Kendall	Paramount	Paramount	10.45
..	..	10	Penal Code; Forty Niners	—	Pathé	Theatre Royal	10.45
Tues.,	..	14	Blondie Johnson	Chester Morris	First National	Market Street	11
..	..	14	The Melody Maker	Joan Marion	First National	Market Street	11
..	..	14	Shorts	—	Paramount	Paramount	10.45
..	..	14	The Blue Light	Leni Reifenstahl	Universal	Theatre Royal	10.45
..	..	14	Slightly Married	Evalyn Knapp	Butcher	Deansgate P.H.	11
..	..	14	Infernal Machine	Chester Morris	Fox	Piccadilly	10.45
Wed.,	..	15	Girl Missing	Ben Lyon	Warner	Theatre Royal	10.45
..	..	15	The Stolen Necklace	Joan Marion	Warner	Theatre Royal	10.45
..	..	15	The Wishbone	Nellie Wallace	M-G-M	Market Street	10.45
Thur.,	..	16	The Blarney Stone	Tom Walls	W. & F.	Piccadilly	10.45

NEWCASTLE

Fri.,	ar.	10	Blondie Johnson	Chester Morris	First National	Stoll P.H.	10.30
..	..	10	The Melody Maker	Joan Marion	First National	Stoll P.H.	10.30
..	..	10	Madame Butterfly	Sylvia Sidney	Paramount	Paramount	10.30
..	..	10	Savage Girl	Rochelle Hudson	Pathé	Grainger P.H.	10.45
..	..	10	Nagana	—	Universal	Queens Hall	10.30
Tues.,	..	14	Penal Code; Forty Niners	—	Pathé	Grainger P.H.	10.45
..	..	14	Dangerously Yours	Warner Baxter	Fox	Queens	10.30
..	..	14	What! No Beer	Buster Keaton	M-G-M	Scala	10.30
..	..	14	To-Night Is Ours	Claudette Colbert	Paramount	Paramount	10.30

NOTTINGHAM

Fri.,	ar.	10	One Precious Year	Anne Grey	Paramount	Elite	10.45
Tues.,	..	14	Souls for Sables	Natalie Moorhead	Wardour	Scala	10.45
..	..	14	Hello Everybody	Kate Smith	Paramount	Elite	10.45
Wed.,	..	15	Grand Slam	Loretta Young	Warner	Elite	10.30
Thur.,	..	16	The King's Vacation	George Arliss	Warner	Elite	10.30

SHEFFIELD

Fri.,	r.	10	Girl Missing	Ben Lyon	Warner	Central P.H.	11
..	.	10	One Precious Year	Anne Grey	Paramount	Cinema House	10.45
..	.	10	Manhattan Tower	Mary Brian	Pathé	Picture Palace	11
Tues.,	.	14	Hello Everybody	Kate Smith	Paramount	Central P.H.	10.45
..	.	14	Endurance	—	W. & F.	Regent	11
Wed.	.	15	Dangerously Yours	Warner Baxter	Fox	Picture Palace	11
..	.	15	The Little Damozel	Anna Neagle	W. & F.	Cinema House	11

Registered Under the Act

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period February 17 to February 24. Films the names of which appear in italics are parts of series (or serials).

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
	BRITISH.			
FEBRUARY 17.				
The Medicine Man	Radio	Real Art Prod.	4,704	Br. 8448
FEBRUARY 18.				
One Precious Year	Paramount	B. & D.	6,894	Br. 8451
FEBRUARY 20.				
Don Bradman in "How I Play Cricket"	M-G-M	James Hurll	892	Br. 8456
FEBRUARY 22.				
On Thin Ice	Equity British	Hall Mark	5,650	Br.8462
FEBRUARY 24.				
Letting In The Sunshine	Wardour	B.I.P., Ltd.	6.680	Br. 8466
Little Miss Nobody	Warner	Warner F.N. Prod.	4,796	Br. 8467
	FOREIGN.			
FEBRUARY 17.				
No Other Woman	Radio	R.K.O. Corp.	5,001	F. 8449
The King's Vacation	Warner	Warner	5,592	F. 8450
FEBRUARY 18.				
The Gambling Sex	Pathé	Freuler Film	5,340	F. 8452
Wrongorilla	Warner	Warner	1,939	F. 8453
That's the Spirit	,,	,,	998	F. 8454
Abe Lyman	,,	,,	906	F. 8455
FEBRUARY 20.				
The Secret Agent	P.D.C.	Ariel Film and P.D.C.	7,650	F. 8457
Bosko's Dizzy Date	Warner	Warner	626	F. 8458
The Run Around	,,	,,	1,585	F. 8459
FEBRUARY 21.				
Racing Strain	Butcher's	Maxim Prod.	5,640	F. 8460
The Voice of Israel	Wardour	Jewish Talking Pic., Inc.	5,332	F. 8461
FEBRUARY 22.				
To-night Is Ours	Paramount	Paramount	6,701	F. 8463
Bring 'Em Back Sober	,,	,,	1,574	F. 8464
Cavalcade	Fox	Fox	10,073	F. 8465
FEBRUARY 24.				
Behind Jury Doors	British Lion	Mayfair	5,676	F. 8468
The Secret of Madame Blanche.	M-G-M	M-G-M	7,505	F. 8469
Island Of Sacrifice	Beacon	Talking Picture Epics.	4,010	F. 8470

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2	Ross Ult.,		6¾ in.
2	Dallmeyer,	Ex. Wide Ap.,	4½ in.
2	do.	do.	6 in.
2	do.	Small Ap.	5 in. 13 cm
1	do.	do.	6 in.
4	do.	do.	3½ in.
2	do.	do.	3¾ in.
1	Hummel	do.	4 in.
4	Kalee	do.	4½ in
1	Busch	do.	4 in.
1	Gaumont	do.	4 in.
1	Busch	do.	4¾ in.
1	Kamm	do.	4½ in.
2	Kalee	do.	4¾ in.
1	Busch	do.	4½ in.
2	do.	Wide Ap.	5¾ in.
1	do.	do.	4¾ in
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BY Order of the Trustees, the Hippodrome, South Bank, Yorks, is offered for sale; B.T.-H. Talkie Apparatus installed; seating accommodation, 700.—Offers to be made to and further particulars obtained from Thos. E. Dent, F.S.A.A., 57, Albert Road, Middlesbrough.

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TO all whom it may concern.—Take notice that Mr. H. P. Deal is no longer connected in any way with this Company.—Conradty Products, Ltd March 1, 1933.

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WYTHENSHAWE ESTATE
SITE FOR CINEMA
WYTHENSHAWE ROAD NORTHENDEN

The Council of the City of Manchester invite tenders for the leasing, for a period of 99 years, of a plot of land containing an area of approximately 4,964 square yards at Moor End, Northenden, for the erection of a Cinema thereon according to plans to be approved by the Council.

Forms of tender can be obtained and a site plan of the land inspected at the office of the undersigned.

The land is situate on the Council's Wythenshawe Estate which is now being developed as a satellite town, and information in regard to the existing and contemplated development may be obtained upon enquiry to the undersigned.

The land is part of a site which it is intended to develop as a shopping and business centre at Northenden, and is in close proximity to the main roads to the Estate and the transport routes serving the Estate.

Acceptance of any tender by the Council will be subject to the execution of an agreement for lease, a draft of which may be inspected at any time during business hours at the office of the undersigned. A condition of the lease will be that the intended lessee shall erect a Cinema, within a period of two years from the date of the agreement for lease, of materials, size, height, design and elevation to be approved by the Council.

Tenders on the proper form should be addressed to me not later than the eleventh of April, 1933, and the envelope marked "Tender for Cinema Site, Wythenshawe."

The Council do not bind themselves to accept the highest or any tender.

F. E. WARBRECK HOWELL,
Town Clerk.

Town Hall, Manchester.
27th February, 1933.

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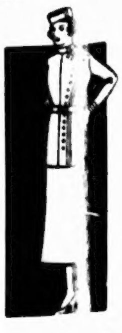

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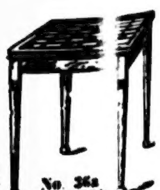
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